









**BY AUGUSTUS J. C. HARE.**

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SOUTH-WESTERN FRANCE.



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# SOUTH-WESTERN FRANCE

BY

AUGUSTUS J. C. HARE

AUTHOR OF 'PARIS,' 'WALKS IN ROME,' 'WALKS IN LONDON,' ETC.

GEORGE ALLEN

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## CHAPTER I.

*THE LOIRE. PARIS TO NANTES BY ÉTAMPES,  
ORLÉANS, BEAUGENCY, BLOIS, AMBOISE, TOURS  
(LOCHES, CHINON), SAUMUR, AND ANGERS.*

THIS much-beaten track is full of interest, especially to Englishmen, from the many memorials which it offers of the rule of the Plantagenets. It also embraces some of the most beautiful river-scenery in France—

‘La terra molle e lieta e diletta,’

*Tasso, ‘La Ger. Lib.,’ c. i., s. 62. ,*

as it follows the lower wanderings of the magnificent Loire, which has a course of 1,000 k.

The best places for staying at and making excursions from are Vendôme, Amboise, Tours, Bléré, Saumur, Clisson, and Le Croisic. Tourists have hitherto generally followed each other to a recognised routine of sights—Chambord, Chaumont, Chénonceaux, etc. But Montreuil, Clisson, and many other places contain as much or more that is worth seeing.

The *Chemin de Fer d’Orléans* starts from the Boulevard de l’Hôpital at Paris. It passes—

10 k. *Choisy-le-Roi*, formerly Choisy-Mademoiselle, where ‘La Grande Mademoiselle,’ Mlle. de Montpensier, only daughter of the first marriage of Gaston, Duc d’Orléans,

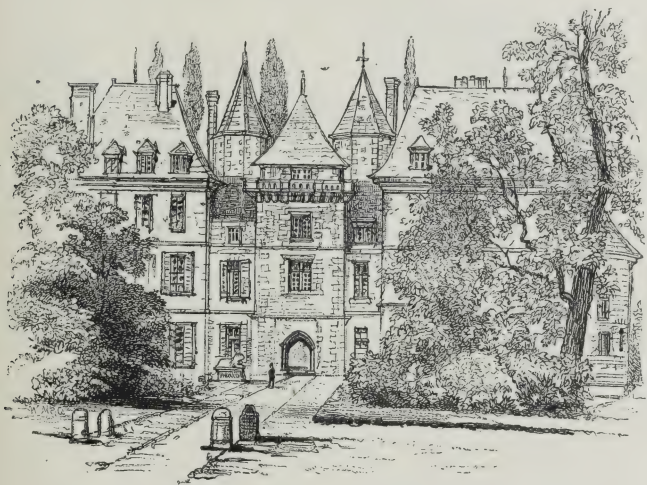
brother of Louis XIII., employed F. Mansart to build a château. Mademoiselle bequeathed Choisy to Monseigneur, son of Louis XIV., who exchanged it with Mme. de Louvois for Meudon. It afterwards belonged to the Princesse de Conti, the Duc de la Vallière, and eventually to Louis XV., when it became Choisy-le-Roi, and one of his favourite retreats. The king employed Jacques Gabriel to enrich (and spoil) the architecture of Mansart, and to build a smaller château for Mme. de Pompadour. Both the châteaux were decorated by Chardin, Nattier, Boucher, Oudry, and other artists of the day. In 1774 Louis XVI. and Marie Antoinette held their Court here, but the Grand and the Petit Châteaux were both utterly destroyed at the Revolution, and nothing remains except *les grands communs*, now occupied by a china manufactory.

20 k. *Juvisy-sur-Orge*. It was here, in the post-house of the Cour de France, that, March 30, 1814, Napoléon I., on his way to Paris, received the despatch which announced the capitulation of the capital, and returned to Fontainebleau. Near Juvisy is the picturesque double bridge of *Belles Fontaines*.

22 k. *Savigny-sur-Orge*. Close to the station is the very handsome xv. c. château where Charles VII. is said to have kept Agnes Sorel in a tower, which he could only reach by a ladder. In recent times the château has been inhabited by the Princesse d'Eckmühl, widow of Maréchal Davoust. It now belongs to the Marquis d'Alta-Villa.

24 k. *Épinay-sur-Orge*. To the l. of the railway we now pass the *Forest of S. Geneviève*, or *Sequigny*. Here Louis XIV. was hunting with his Court, when the wind blew away the hat of one of the ladies-in-waiting of

Madame and attracted his attention to Marie de Fontange, 'belle comme un ange, mais sotte comme un panier,' who soon shared the title of mistress with Mme. de Montespan. The château S. Geneviève, inhabited by Louis XIII. and Louis XIV., was pulled down by Berthier de Savigny, Intendant de Paris, but he only began to build a new residence.



CHÂTEAU OF SAVIGNY-SUR-ORGE.

To the r. of the railway, on the other side of the Orge, is *Longpont*, where a very curious church is the only remnant of an abbey founded by Guy de Montlhéry and his wife Hodiérne, in 1061, on the site of a pilgrimage chapel where an image of the Virgin had been found in a hollow oak. The abbey perished in the Revolution. The church portal, with its mutilated statues, is of great beauty.

29 k. *S. Michel*. Half an hour's walk beyond the brook of the Orge (r.) is *Montlhéry* (diligence, 30 c.), which possessed a famous castle, constantly besieged by early kings of France till Hugues de Crécy strangled the owner, Milon de Bray, who was his cousin, and threw the body from an upper window, and afterwards, being challenged to clear himself of the accusation by single combat, confessed the crime, retired to a monastery, and abandoned Montlhéry to the king, Louis le Gros.

S. Louis and his mother afterwards took refuge here during the troubles of his early reign. In 1360 Montlhéry was occupied by the king of England, afterwards by the Armagnacs, and, in the reign of Louis XI., it gave a name to a battle between the royal troops and those of the rebel nobles who formed the *ligue du bien public*. The latter were so far successful that the king was obliged to accord all their demands, and made a treaty 'par lequel,' says Comines, 'les princes butinèrent le monarque et le mirent au pillage ; chacun emporta sa pièce.' The plain which was the scene of this battle long bore the name of La Cimetière des Bourguignons. Ruined in the Wars of Religion, the castle of Montlhéry was afterwards used as a quarry ; and the dungeon tower, with fragments of four smaller towers and broken walls, now alone exists. Boileau describes Night going to search for an owl in the Tour de Montlhéry.

One of the old town gates remains, the *Porte Baudry*, built, as an inscription tells, by Thibault-*File Etaupe*, in 1015, rebuilt by Henri III. in 1587, restored under Napoléon I. Through the *Porte Baudry* we reach the suburb of *Linas*, where a great part of the church is  
XIII. c.

A little W. of Montlhéry is *Marcoussis*, which has some small remains of the fortress built at the end of the xiv. c. by Jean de Montaigu, Chancellor of the Exchequer under Charles VI., beheaded at the Halles at Paris in 1409. His body was brought from the gibbet of Montfaucon to be buried here in the Celestine convent which he had founded.



PORTE BAUDRY, MONTLHÉRY.

In the time of Henri III. the château belonged to François de Balzac d'Entragues, the husband of Marie Touchet, mistress of Charles IX., and it was afterwards the residence of his daughter, Henriette d'Entragues, at one time beloved by Henri IV. The chieftains of the Fronde were imprisoned in the fortress, which was pulled down in 1805. The church, of 1388, has some good stained glass.

32 k. *Butigny*.

[Here the line to Tours by Vendôme turns off r. passing—

41 k. *Breuillet*. 4 k. S. is the magnificent *Church of S. Sulpice-de-Favières*, founded to receive the relics of S. Sulpice le Débonnaire, archbishop of Bourges, and almoner of Clotaire II., who died in 644. It is a splendid specimen of late XIII. c. gothic, with a very lofty choir, sculptured stall-work, and xv. c. glass. *La-Butte-S.-Yon* is said to have been a Roman camp.

47 k. *S. Chéron*. The neighbouring *Château de Blaville*, begun by the President Guillaume de Lamoignon in 1658, is a very stately building of the time of Louis XIII. Boileau, Racine, and Bourdaloue were frequently here as the guests of Guillaume and François de Lamoignon, and Mme. de Sévigné describes the charms of its society in her letters.

56 k. *Dourdan* (Hotel: *de la Poste*), a picturesque old town, with an interesting ruined castle, built by Philippe-Auguste. The XIII. c. *Church of S. Germain* is very picturesque in outline, and contains a stone pulpit, good wood-carving, with the grave of the poet Regnard, 1709. The *Halle* is XIII. c. At *Grillon*, W. of the town, was the residence of Regnard. On the road to Rambouillet is (7 k.) *S. Arnoult*, once fortified: the church (XI. c. and XVI. c.) has a crypt and fine XVI. c. glass.

77 k. *Auneau* (Hotel: *de France*), has a restored romanesque church and a ruined XIII. c. castle. *La Fontaine de S. Maur* is a point of pilgrimage.

100 k. *Voves*. The church is XII. c. and xv. c. To the S.E. of the town is the dolmen called *La Pierre Levée*.

[A line of 51 k. diverges S. to Orléans by—

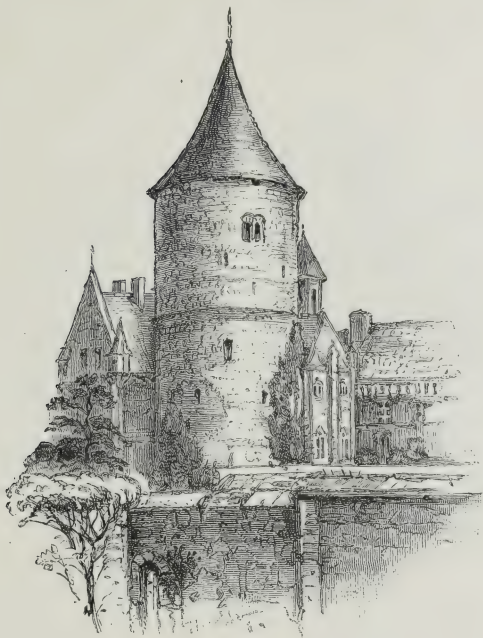
27 k. *Patay*, where Jeanne Darc gained a great victory over the English, June 18, 1429, and which was bravely defended against the Germans, Dec. 1870.

36 k. *Bricy*, 13 k. S. of which is *Colmiers*, where a monument has been erected to commemorate a victory of the French over the Germans, Nov. 8, 1870.]

[The line runs N. to (26 k.) Chartres (see *North-Western France*).]

120 k. *Bonneval*, deserves a passing visit. The town had five gates, of which only the *Porte S. Roch* remains. The old *Abbey*

of Bonneval was founded in ix. c.; it is now a lunatic asylum: the gothic gateway is of xii. c., with an upper storey and towers at the sides, of xvi. c. The beautiful parish church, of xii. c., has a triple nave with a triforium and a curious slated spire. Near the station, in the *Cimetière*, is a disused xii. c. chapel. A house is of



CHÂTEAU, CHÂTEAUDUN.

xiii. c. 6 k. N. is the (xiii. c. and xiv. c.) castle of *Alluyes*. 2 k. is *Guibert*, with a ruined chateau and manor of 1623.

133 k. *Châteaudun* (Hotel: *du Bon Laboureur*), on the site of the Gallo-Roman *Castrodunum*, was the capital of the countship of *Dunois* in the middle-ages. The town suffered terribly in the Franco-German war, when 450 houses were burnt by the Prussians. It is well worth while to halt here for a few

hours, though the first aspect of the town is most uninviting, and gives no idea of the beauty on the other side. Turning l. from the station, and passing the beautiful gothic façade of a church ruined during the siege, we reach the early gothic church of *S. Valérien*, which has a fine romanesque portal, a stone (xv. c.) spire, and some xvi. c. glass. In the centre of the great square



CHÂTEAUDUN, FROM THE LOIR.

near this is an admirable modern renaissance *Fountain*, perfect in its proportions. Turning l. from the square, we reach, by a pretty garden, the fine church of *La Madeleine*, which is chiefly xii. c., with a xv. c. apse. The romanesque façade is on the N.; the doors of the principal portal are of 1522. The choir has stalls of xv. c. The xvi. c. buildings of the *Abbaye de la Madeleine* are now occupied by the Palais de Justice and Hospital. Close by rises the highly picturesque and huge mass of the *Château*. Built

originally in 940 by Thibault le Tricheur, it was rebuilt in the XII. c., and again in the XV. c. by the famous Dunois ('le bâtard d'Orléans'). The keep is a magnificent round tower of the XII. c. The earlier façade and the *Sainte Chapelle* (in two storeys) are due to Dunois, whose heart was brought hither; the rich renaissance façade and pavillon, with a staircase covered with delicately-sculptured ornaments, were added, under Louis XII., by François II. d'Orléans-Longueville. The interior was restored



GATE OF S. JEAN, CHÂTEAUDUN.

by the Duc de Luynes. An artist will probably paint the great tower rising above a bright little public garden, with its masses of Virginian creeper—'Vigne vierge.'

Descending the *Rue S. Lubin* (at the top of which is a very rich and curious timber house), we see the château from below, where it rises on massy walls and buttresses to a stupendous height above the Loir. We should cross the river to (1 k.) *S. Jean*, a XII. c. and XV. c. church, approached by a very picturesque lych-gate of the XV. c. The desecrated church of *Notre Dame du Champdé* is early renaissance.

1 k. N., on the road to Bonneval, are the remains (with a XIII. c. church) of the *Commanderie de Notre-Dame-de-la-Boissière*, founded in XII. c. for monks, afterwards used by the Templars, then by knights of S. John of Jerusalem.

5 k. N. is *Marboué*, with a xv. c. spire. A number of Gallo-Roman antiquities have been found in this district. At *S. Lubin* (2 k. N.W.) is the menhir called *La Pierre de Merlisse*. 2 k. N. of *Marboué* is the *Château des Courdreux*, rebuilt in XVIII. c., which belonged to Renée de France, Duchess of Ferrara, and where Clément Marot was often her guest. At the beginning of this century, the château belonged to Marshal Ney.

[A line from Châteaudun to (53 k.) Orléans joins that from Chartres to Orléans at Patay, see p. 6.]

The railway coasts the river Loir. On a hill on the r. bank is seen *Montigny-le-Gannelon*, a walled town with a xv. c. castle. The church contains a beautiful reliquary of S. Félicitas. In the midst of the town are the ruins of the *Porte Roland*.

146 k. *Cloyes* (Hotel: *du Dauphin*), whence there is a public carriage (3 fr.) to (32 k.) *Mondoubleau*, with ruins of an important castle built by Hugues Doubleau in the x. c. 7 k. N. (passing near the ruined priory of *Guériteau*) is *S. Agil*, which has a beautiful moated renaissance château, with a keep of 1510. In the neighbouring village of *Arville* are remains of a romanesque priory and transition church.

On the r. of the Loir the *Château de Beauvoir* is seen. Between the river and the railway, we pass the church of *S. Jean-Froidmentel* and the xvii. c. *Château de Rougemont*.

155 k. *Morée-S. Hilaire*. The church of *S. Hilaire* is xi. c. and xvi. c. There are three dolmens in the commune. The walled town of *Morée* has remains of a priory and a romanesque church. The mairie occupies a xvi. c. house. *La Ferme de Morée* has a magnificent tithe-barn. *Le Manoir de la Perrine* is xvi. c. and xvii. c. The line passes close to the *Manoir de Morville*, flanked by towers.

160 k. *Fréteval*, a town formerly walled, has an xi. c. church, and (l. of the Loir) the ruins of a castle, built by Thibault le Tricheur in the x. c. The remains are all of xi. c.; the most

remarkable feature being the circular keep. Richard Coeur de Lion gained a victory here over Philippe-Auguste in 1194. 2 k. W. is a dolmen, near the *Tour de Grisset*, a very curious building, supposed to date from the III. c. Near Fréteval, the farm of *La Maladrerie* has an XI. c. chapel, now a barn.

166 k. *Pézou*, has a little romanesque church. To the l. of the line is seen the *Château de Moncé*, then the *Château de Meslay* (1734).

176 k. *Vendôme* (Hotel: *Gaillandre* or *de Commerce*—excellent, clean, and comfortable), the ancient Vindocinum, where S. Bienheureuré preached Christianity in the v. c. The capital of the Vendomois, and an independent countship from the x. c., in 1515 Vendôme was created a duchy, which belonged to a branch of the family of Bourbon. Mathieu de Vendôme was a poet of the XII. c. Vendôme (much larger than it appears from the railway) is a most attractive and beautiful little town, well worth a visit.

The magnificent church of *La Trinité* is one of the most refined and beautiful specimens of flamboyant architecture in the world. It was founded by Marie de Luxembourg, Comtesse de Vendôme, and its architect is said to have been a monk of the adjoining abbey, named De Jarnay. The western gable is flanked by open turrets, and surmounted by a balustrade of open work, which surrounds the whole building. Two tiers of flying buttresses, fringed with stone lace-work, support the walls of the nave, and rest on buttresses rich with pinnacles and tracery. Of the eight bays of the nave, the four first are of xv. c., the next three xiv. c. and xv. c., the last xiv. c.: the triforium is remarkable for its height. On the l. of the nave are two chapels, one (1545) used as a baptistery; the other of 1341. Most of the choir (begun 1275), which has five radiating chapels, is xiv. c.; the transepts, less lofty than the rest of the church, are early XIII. c.

The choir apse is surrounded by a renaissance clôture. The sculptured tears and an inscription on one of its divisions, have reference to the belief that the Abbaye de la Trinité possessed one of the tears shed by Christ at the tomb of Lazarus, a relic which was long a point of pilgrimage. The 132 stalls are xv. c. and xvi. c., the bénitiers xvii. c. The magnificent monuments of the Bourbons-Vendôme, though representing

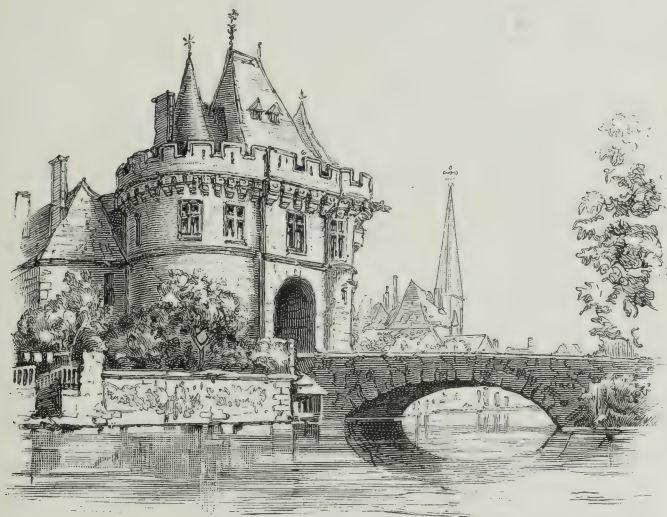
the ancestors of their leader the Prince de Condé, were all destroyed by the Calvinists in 1562. The sacristy occupies the XIII. c. *Salle des Archives*. A door on the r. of the first bay of the nave leads to the remains of the *Cloister*, of XIV. c. and XV. c.

Of the magnificent *Abbaye de la Trinité*, founded 1030, and of which the famous Cardinal Geoffroy was abbot from 1093 to 1132, the primitive chapel (altered XIII. c.), the XV. c. chapter house, and a XVII. c. 'corps de logis' remain. The noble isolated belfry is of XII. c. The circular kitchen had six fire-places, each with two flues for the smoke, and was lighted by six windows between the chimneys. Most of the abbatial buildings are occupied as a barrack. The beautiful romanesque warehouses of the abbey are now used as dwellings, and are divided by the street leading from the church to the centre of the town. Behind the apse is the highly picturesque *Presbytery*, occupying the abbot's residence (XV. c. and XVI. c.)

The *Place S. Martin*, in the centre of the town, was formerly occupied by a great renaissance church, which, from the time of the Revolution, was used as a halle, and falling in, in 1854, was destroyed, with the exception of the tower. The streets contain many curious and picturesque houses. One of the best views to be obtained is that from the Rue du Change, near the half-desecrated chapel of the Lycée, of 1452. The brick buildings of the *Lycée* itself were erected 1623-39, by César, Duc de Vendôme, illegitimate son of Henri IV., on the site of the hospital of S. Jacques, to which the chapel belonged. A portrait of César de Vendôme, preserved here, is attributed to Vandyke. A bridge unites the Lycée to a garden, at one angle of which is the picturesque XVI. c. *Hôtel du Saillant*. The church of *La Madeleine* near this (of 1474) has a crocketed spire. Its baptistery is of 1523; a window, removed thence to the choir, represents Jacques de Mâlon, Seigneur des Juppeaux, with his wife, his three sons and five daughters.

The most picturesque building in Vendôme is the *Porte S. Georges* (very near the Place, and now occupied as a Hôtel de Ville), which faces a bridge over the Loir. A quaint little figure seated in an angle on the side towards the town should be noticed. Facing the Hôtel Gaillandre is the renaissance *Hôtel du Gouverneur*, built by the governor Maillé-Bénéhart. The *Hôtel Fincambault* (in a street of the same name) is XV. c. No. 23,

Rue Saulnerie, and No. 3, Rue Basse, are XVI. c. At the angle of the Rue Potterie and La Grand'Rue is a curious little house of XIII. c. No. 24, Place S. Martin, is a timber house, with statues of four saints. The *Chapelle de S. Pierre-de-la-Mothe*, of x. c., is occupied as a tannery. In the Faubourg de S. Bienheure are remains of the church of the name. *L'Arche des Grands Prés* is a curious bridge over the Loir on the N. On the wooded hill



PORTE S. GEORGES, VENDÔME.

at the back of the town, now occupied as a public promenade, rise the picturesque remains of the *Château* of the Comtes de Vendôme, which dates from the middle of the XI. c., when it was built by Geoffroy Martel. It was altered XIV. c. and XVII. c. The largest of its two semicircular towers is the *Tour de Poitiers*, containing prisons of XVI. c. A little S.E. of the château is a menhir.

At *Arcines* ( $2\frac{1}{2}$  k. N.E.) are remains of a *Roman Theatre*, and a very curious little church, which presents the triangular openings

and other peculiarities, only found in the very earliest French churches.

N.W., on the road to S. Calais, is *Azay*, with a church of XII. c., XV. c., and XVI. c.; the chapel of the ancient priory of *Beaulieu*, used as a barn, and considerable remains (XI. c. to XVI. c.) of the priory of *Courtoyé*.

The very interesting excursions on the line to Pont-de-Braye should be made from Vendôme. The country E. of Vendôme is especially rich in relics of the past—dolmens, menhirs, cromlechs, tombelles, old castles, and subterranean towns, still partially inhabited.

[A line leads S. from Vendôme to (35 k.) Blois by—

12 k. *Selommes*. The church is partly IX. c. and X. c. In the village are remains of a priory and, near it, the ruined castle of Puyfond.

18 k. *Villefrancoeur*. N.E. are the two *Châteaux de Fréchines* of XVI. c. and XVIII. c., which both belonged to Lavoisier, who established his laboratory there.

22 k. *La Chapelle-Vendomoise*, has a dolmen seven mètres in length. There are several other monuments of the same kind.

28 k. *Fossé-Marolles*. *Fossé* (1 k. S.W.) has a château of the style of Louis XIII., at one time inhabited by Mme. de Staël. 2 k. is the (XII. c. and XV. c.) church of *Bohaire*, with a XV. c. reliquary of S. Bohaire, bishop of Chartres, who died in 623.]

[A line leads E. to join the line from Paris to Bordeaux by Chartres, at (33 k.) Pont-de-Braye, passing—

11 k. *Thoré*. 3 k. S.E. is the *Dolmen de Vaugouffard*. On the opposite bank of the Loir are the inhabited *Grottes du Breuil*, a little beyond which, on the r. bank of the Loir, is the *Château de la Bonnaventure*, a renaissance building, now a farm-house, which belonged, in the beginning of XVI. c., to de Salinet, one of the officers of Antoine de Bourbon, king of Navarre, the father of Henri IV.: it became one of the *petites-maisons* of the king, where he used to improvise songs with his courtiers. The neighbouring *Rochers de S. André* are inhabited, and one of their caverns is a chapel: the *Caverne du Dragon* has its legend.

Crossing the river at the *Gué du Loir*, we may return to Thoré by the *Château de Rochambeau*, cradle of an illustrious family, where all the offices are cut out of the rock. One cavern is said to have been used as a hiding-place by the Duc de Beaufort — 'le roi des Halles'—when he escaped from Vincennes in 1648.

15 k. *S. Rimay*. To the r. of the line is the curious Gaulish sepulchre of *Envervoy*, discovered in 1869.

18 k. *Monttoire* (Hotel: *des Trois Rois*). In the centre of the town is the Grande Place, where the *Church* has an admirable xv. c. choir, containing the reliquary of S. Outrille. The street opposite the church crosses the Loir, and leads through the old town as Rue Ronsard. The third house beyond the bridge (r.) is an interesting renaissance building. The street, of which this house forms an angle, leads to the *Chapelle S. Gilles*, containing curious frescoes of XII. c., which belonged to a priory, of which some XIII. c. buildings remain. Continuing the Rue Ronsard, we reach the ruined *Château*, chiefly XIV. c. and XV. c.: below the ruins is the church of *S. Outrille*, now a barn.

After visiting the castle of Monttoire, we may follow the l. bank of the Loir, passing many rock-dwellings, to *Lavardin*, which has most interesting remains of a castle where Jean VIII. de Bourbon died suddenly (Jan. 6, 1477), whilst reading a letter from Louis XI., supposed to have contained a subtle poison. Deep moats surrounded the castle, which was protected by a double line of walls on the S. and W. A third line of walls protected the portion used as a dwelling, which contains remains of a magnificent *escalier d'honneur*, built (XV. c.) by Jean VIII. A terrace resting on a vaulted hall supports the rectangular keep, flanked on the W. by round towers at the angles—*la tour des Oubliettes*, and *la tour du Guet*. Below the castle is the church, of the XI. c., a very curious and interesting building. The village has a house of the XIII. c. and several houses of the Renaissance. An ancient bridge should be crossed to return to Monttoire by the r. bank of the Loir.

4 k. N. E. of Monttoire is the curious village of *Les Roches de L'Évêque*, mostly cut out of the rock. The *Château de la Sallée* occupies the site of the Abbaye de la Virginité, founded in 1220.

24 k. *Trôo* (Hotel: *de la Boule d'Or*). At the entrance of the town, near the hotel, is a romanesque fragment of the *Maladrerie* (leper-hospital) *de S. Catherine*. The church of *S. Martin* is a fine specimen of the Angevin style of the XII. c. The stone spire was destroyed by lightning in 1737. The stalls are xv. c.; the font and bénitier of 1687. S. of the church is a *Tombelle*, 175 mètres in circumference. Opposite *Trôo*, on the l. bank of the Loir, is *S. Jacques-des-Guèrets*, with a church of x. c. and XII. c.

30 k. *Sougé*. The church was rebuilt, XIV. c. and XV. c., on ancient foundations. The *Presbytère* is XI. c. and XV. c. On the W. of the town is the rock-chapel of *S. Amadour*, with a statue of the saint, which is a frequent object of pilgrimage. The *Camp de César*, at the promontory above the confluence of the Loir and the Braye, has been destroyed by agriculture.

2 k. S. E. is the interesting desecrated church of *Artins*, of XI. c., XII. c., and XVI. c.

2 k. S., near *Plat-d'Étain*, is the partially ruined (xv. c.) *Château de la Roche-Turpin*.

4 k. beyond *Plat-d'Étain* is *Couture*, with a good church spire. A little S. of the village, at the foot of wooded hills full of caverns, is the curious little renaissance *Manoir de la Poissonnière*, in which the poet Ronsard was born in 1524. The façade towards the garden is a modern 'restoration,' but the inner court is very interesting. Above the different doors are devices appropriate to their destination: as over the cellar, 'Sustine et abstine;' at the foot of the staircase, 'Voluptati et gratiis;' over other doors, 'Cui des videto;' 'Tibi soli gloria.' Many of the windows bear the device—'Avant partir.' In the principal chamber is a fine chimney-piece, bearing the royal arms of France, with those of Ronsard (*d'azur à trois poissons d'or*) below them, and the legend, 'Non fallunt futura merentem.' Two shields accompany that of the poet: one is that of his grandmother Jeanne de Vendôme; the other bears a marguerite, in allusion to his patroness, Marguerite de Navarre, sister of Henri IV. The neighbouring *Manoir du Porteau* is xv. c.]

Leaving Vendôme, on r. is seen the town of *Tourteline*, then

the *Château de Prépatour*, on the site of a manor of Henri IV., with the vineyard where his favourite *Vin de Surin* was grown. Mounting to the plateau of La Beauce, on r. is *Huisseau-en-Beauce*, then the remains of the *Château de Plessis-Fortias* (1590).

207 k. *Châteaurenault*. In the forest of Châteaurenault (N. E.) the famous La Renaudie was killed in 1560. Only part of the outer wall, a gate of XIV. c., and the keep of XI. c. remain of the *Château*.

220 k. *Monnaie*. The xv. c. church has a good stained window of that date. 6 k. N.W. is the modern *Château de l'Orfrasière*. 5 k. further, in the village of *S. Laurent-en-Gâtine*, is the curious *Grand' Maison* of xv. c. 7 k. E. of Monnaie is *Reugny*, with a church of XII. c. and xv. c. and a (xv. c.) pavillon of the *Château de la Vallière*, which belonged to the family of which the mistress of Louis XIV. was a member. S. of Reugny is the renaissance *Château de la Côte*.

228 k. *Notre-Dame-d'Oé*. 2 k. E. is the gigantic tithe-barn of *Meslay*, built by the monks of Marmontier in 1220. In the same enclosure are a XIII. c. porch and a XIV. c. chapel. At 2 k. N. of Notre-Dame-d'Oé is *Chanceaux*, which has a church of the x. c.

239 k. *Fondettes-S. Cyr*. *Fondettes* (4 k. from the station) has a good romanesque church. At *S. Cyr*, near the river, is a church attributed to Louis XI.

245 k. *Tours* (see later).]

Continuing the line from Paris to Orléans we pass—

43 k. *Lardy*. The *Château de Mesnil Voisin*, belonging to the Marquise de Polignac, is a fine building of the time of Louis XIII.

46 k. *Chamarande*. The château, built by Mansart, with a park by Lenôtre, was inhabited, under Napoléon III., by the Duc de Persigny.

49 k. *Étrechy*, which has a remarkably simple early-pointed cruciform church, with a central tower. The

sculpture of the foliage in the pier capitals is extremely bold.

56 k. *Étampes* (Hotels : *du Grand Courrier* ; *du Grand Monarque* ; *du Cheval Blanc*), the ancient Stampæ, a most picturesque and interesting place, which was one of the earliest domains of the kings of the third race. The charming public walks and avenues are bordered by remains of the city walls. The long, white, ill-paved town straggles through the hollow, full of curious buildings, possessing four churches of the greatest value to the architectural student, and watered by the little river Juine, which Coulon (*L'Ulysse Français*, 1643) describes as 'pavée d'une si grande quantité d'écrevisses que plus on en pesche, plus il en vient.'

Nearest the station is the *Church of S. Basile*, a gothic building with renaissance details. The W. front is romanesque, with a grand portal. The church was partially rebuilt under Louis XII., but only the nave, with very wide aisles, and part of the choir were finished, owing to want of funds ; and the architects have left on the east wall the inscription—*Faxit Deus perficiat*. The tower is of the end of the XII. c.

Close by, a Caisse d'Épargne occupies the house which bears the name of Diane de Poitiers. The façade towards the court is of extreme richness and beauty. One of the doors has a medallion of François I.

Very near this, at the angle of the Rue de Paris and Rue S. Croix, is the house of Anne de Pisseleu, Duchesse d'Étampes (1538), of the best period of the XVI. c. The neighbouring house, of the time of Louis XII., is made into a *Hôtel de Ville*

Above the market place rises the beautiful *Church of Notre Dame du Fort*, founded by Robert le Pieux, exceedingly picturesque, with its battlemented façade and its buttresses overgrown with wallflowers (*boutons d'or*). The wide gothic portal is under the romanesque tower, which is in the centre of the W. front, with a steeple of great beauty, ribbed and ornamented with scales.



S. BASILE, ÉTAMPES.

Near the Juine is an old hotel, inscribed—*Hostel Saint-Yon*, with octagonal tourelles, and richly sculptured windows.

The fine parish church of *S. Gilles* is chiefly xvi. c., but has a very simple romanesque W. portal of the xii. c. The restored interior has many good incised monuments.

*S. Martin* (4 k. from the station), has a leaning W.

tower, standing detached in front of the church, and only connected with it by a porch. The upper part of the W. front is free. The church is early pointed or transitional, having a nave with aisles, small transepts



S. GILLES, ÉTAMPES.

not extending beyond the aisles, and a semicircular apse, from which three radiating chapels project.

The hill beyond the station was occupied by the XII. c. *Château des Quatre Tours*, said to have been built by Queen Constance, of which the most important remnant is the curious keep, or *Tour Guinette*. This is of very peculiar form, seeming to be composed by the union of

four circular towers. The entrance, on the first floor, was reached by a drawbridge. The apartment of the lord on the second floor was beautifully vaulted in stone; the capitals of the columns still exist. Amongst the other remains of the castle are those of a little chapel of S. Laurent. It was in an earlier château on this site that Robert, the first Capet king, held his court.

‘Comme il soupait à Étampes, dans un château que Constance venait de lui bâtir, il ordonna d’ouvrir la porte à tous les pauvres. L’un d’eux vint se mettre aux pieds du roi, qui le nourrissait sous la table. Mais le pauvre, ne s’oubliant pas, lui coupa avec un couteau un ornement d’or de six onces qui pendait à ses genoux, et s’enfuit au plus vite. Lorsqu’on se leva de table, la reine vit son seigneur dépouillé, et, indignée, se laissa emporter contre le saint à des paroles violentes : Quel ennemi de Dieu, bon Seigneur, a déshonoré votre robe d’or ? Personne, répondit-il, ne m’a déshonoré ; cela était sans doute plus nécessaire à celui qui l’a pris qu’à moi, et, Dieu aidant, lui profitera.’—*Helgaldus*, c. 3.

The court resided here through several reigns. Louis le Jeune assembled the notables of the kingdom here to deliberate upon his departure for the crusades, and here he appointed Suger, abbot of S. Denis, regent of the kingdom during his absence.

The line now enters upon the bleak, dreary district of *La Beauce*, the ugliest district in France, truly a ‘pays ennuyeux,’ as La Fontaine calls it.

70 k. *Monnerville*. 6 k. S.E., on the Juine, is the interesting *Château de Méréville*, of xv. c. to xvii. c., built by the banker De la Borde, under Louis XVI., at an expense of fourteen million francs. It was designed by the architect Bellanger. The apartments, decorated by

Joseph Vernet and Hubert Robert, and lighted by 365 windows, contain a vast amount of interesting old furniture.

89 k. *Toury*. The XIII. c. church has an interesting gothic porch.

108 k. *Chevilly*. Here the line enters the vast forest of Orléans.

119 k. *Les Aubrais* (Buffet). The express trains to Tours or Vierzon stop here and do not enter Orléans: the travellers for Orléans change to a special train.

121 k. *Orléans* (Hotels: *d'Orléans*—least bad; *S. Aignan*; *du Loiret*—horrors), the capital of the Département du Loiret. It is supposed to occupy the site of Genabum, taken by Caesar 52 A.C., and it owed its new name to the Emperor Aurelian, who raised it to the rank of a city. In the v. c. it was an important town and the seat of a bishopric, which was occupied by S. Aignan when Attila presented himself before the walls (451) and was repulsed by the energy of the prelate. At the death of Clovis, Orléans became the capital of a kingdom founded by Clodomir, and reunited to that of Paris by Clotaire II. in 613. From this time the town played a great part in the history of France; it was regarded by its kings as their first city after Paris, and (1305) its schools were raised to the rank of a University. In 1344 Orléans was separated from the crown by Philippe de Valois and made a duchy for his second son Philippe, in exchange for Dauphiné, which was then given to his eldest son, with the title of Dauphin. Charles VI., following this example, gave Orléans to his brother Louis, formerly Duc de Touraine. After the murder of the Duke, Orléans, faithfully attached to him,

vehemently espoused the cause of the Armagnacs. In May 1429 the city was delivered from the English by Jeanne Darc: in 1562 it became the centre of the Protestant rebellion under the Prince de Condé.

Louis XII., on his accession, had reunited the duchy of Orléans to the crown. Louis XIII. detached it again (1626) for his brother Gaston, who died without a male heir. Then it passed to Philippe, brother of Louis XIV., whose descendant in the fifth degree, Louis-Philippe, becoming king of the French in 1830, gave up his title of Duc d'Orléans, then purely honorary, to his eldest son, who died from a carriage accident in 1842.

‘Le sort d’Orléans a été souvent celui de la France; les noms de César, d’Attila, de Jeanne d’Arc, de Guise rappellent tout ce qu’elle a vu de sièges et de guerres.’—*Michelet*.

The French of Orléans used to be considered so pure that Orléanism was an expression like Atticism.

‘This city was by Francis I. esteemed the most agreeable of his great dominions.’—*John Evelyn*, 1644.

In the centre of the town is the *Place du Martroy*, decorated with an equestrian statue of Jeanne Darc by Foyatier.

‘Orléans n’attribua-t-il sa délivrance qu’à Jeanne et au Dieu qui l’avait envoyée: une procession solennelle parcourut la ville et les remparts, avec des cantiques d’allégresse et de reconnaissance. Cette cérémonie, renouvelée chaque année, le jour anniversaire de la levée du grand siège (8 mai) s’est perpétuée de siècle en siècle jusqu’à nous sous le nom de *Fête de la Pucelle*. —*Martin*, ‘*Hist. de France*.’

‘Elle sembloit tout au moins un ange, une créature étrangère à tous les besoins physiques. Elle restait parfois tout un jour à cheval, sans descendre, sans manger ni boire, sauf le soir un peu de pain et de vin mêlé d’eau.’—‘*Chronique de la Pucelle*.’

A broad street just beyond the square leads to the cathedral, passing (r.) the *old Hôtel de Ville*, with a beautiful tower, containing a very poor collection of pictures.

The *Cathedral of S. Croix* was begun by Bishop Gilles de Patay in 1287, but was still unfinished when it was burnt by the Calvinists in 1567. Nothing survived the fire but the eleven chapels of the chevet, the side walls of the choir, and two romanesque towers demolished in the XVIII. c. The first stone of the existing building was laid by Henri IV. on April 18, 1601, in fulfilment of an obligation imposed by Clement VIII. before he would release him from excommunication. The process of reconstruction lasted till the Revolution, the original gothic style being followed throughout, except in the façade, which was due to Gabriel in the reign of Louis XV., where horizontal lines prevail too much and the gothic towers terminate oddly in crowns of Greek columns. The interior is very impressive and simple. The central aisle of the nave is immensely wide as well as lofty, with a narrower choir and very short transepts: there are four side aisles. A *Chemin de la Croix*, in modern sculpture, clothes the lower walls of the nave. The interest of the church, however, is confined to the beautiful circle of eleven XIII. c. chapels which radiate round the apse. In the central chapel, faced with black and white marble, is a Madonna by Houdon. A chapel (on r.) has the tomb of Msgr. Dupanloup, the most famous

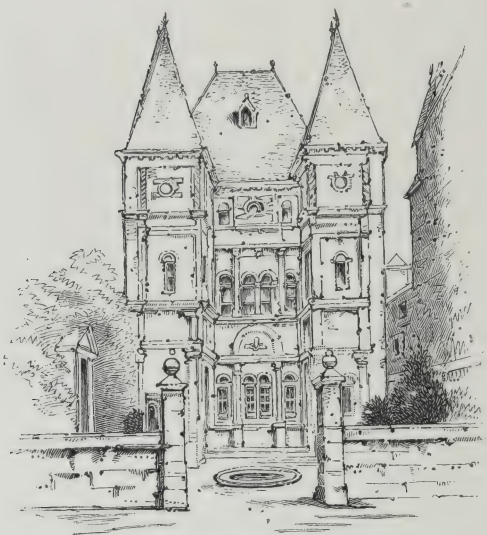
bishop of Orléans in modern times—‘ l’inoublable évêque, as the Empress Augusta called him. An epitaph commemorates the jurisconsult Pothier, whose remains were transported hither in 1823. In the l. choir aisle is the beautiful door called *Porte de l’Évêque*.

The *Évêché* is of 1631; the *Grand Séminaire*, which faces it, of 1670. It contains the *Crypte de S. Avit*, said to be as old as the vi. c.

The *Hôtel de Ville*, a little N. of the cathedral, is like a country house in England externally, and very picturesque. An inscription tells how it was built as a residence by Jacques Groslot de l’Isle, in 1530, and afterwards inhabited by F. de Balzac, C. de la Chastre, and F. d’Orléans-Longueville, governors of Orléanais. It was the lodging of François II., Charles IX., Henri III., Henri IV., and of Queens Catherine de Médicis, Marie Stuart, Louise de Lorraine, and Marie de Médicis, on their visits to Orléans. It was also the residence of Louis I., Prince de Condé, in 1562. In 1790 it became the *Hôtel de Ville*. The façade is adorned with statues of Orléans worthies, that of Jeanne Darc, from the figure by Princesse Marie d’Orléans, occupying the central place. The caryatides of the doors are by Jean Goujon. Inside, the modern antique furniture is detestable of its kind. In the first room is a picture, by *Lewis Wingfield*, of Jeanne Darc receiving the sympathy of the people. In the *Salle des Mariages* a picture by *Pierre Dupuis* represents the death of François II., husband of Mary of Scotland, which occurred in that room, in his seventeenth year, after a reign of seven months: the room retains its old chimney-piece.

The *Hôtel de Farval* (22 Rue Neuve, a little S. of the

Place de Martroy),—also called *Maison de Diane de Poitiers*, because she was carried thither when hurt by a fall from her horse on entering Orléans in 1551,—was built for the citizen Cabut in 1540. Externally it is a well-preserved renaissance house, and it contains a very interesting collection of old furniture, glass, china, etc.



MAISON DE DIANE DE POITIERS.

A little E. runs the *Rue du Tabourg*, a semi-deserted side street, which contains almost all the historic interest of the town, and is full of curious old houses. No. 13, called *Maison d'Agnes Sorel*—la Belle des Belles—with a xv. c. façade and a renaissance courtyard and staircase, was given by Charles VII. to a citizen named Compaign. No. 37,

called *Maison de Jeanne Darc*, is that where the heroine lodged during the siege of 1429. Formerly known as L'Annonciade, because it had belonged to nuns of that Order, the house was at that time the hôtel of Jacques Bouchier, treasurer of the Duke of Orléans. The room which Jeanne shared for two or three days with the wife and daughter of the treasurer has been pulled down, and the so-called *Cabinet de Jeanne Darc*, which occupies its site, is renaissance. Nos. 39 and 40 of the Rue du Tabourg are also good specimens of the Renaissance.

Following the Rue du Tabourg eastwards, we reach the Rue de Bourgogne, containing the *Préfecture*, below which, in the direction of the river, is the church of *S. Pierre le Puellier*, which has remains of ix. c. and xii. c. architecture. Further E. is *S. Aignan*, founded in the v. c., but often rebuilt, and terribly mutilated by the Protestants and the Revolution. It is now only the polygonal choir and transepts of a large church, but is a fine specimen of flamboyant: the crypt dates from the time of Robert le Pieux, 1029. The building composes beautifully with the cathedral in all the views from the opposite side of the river. In the convent of *S. Aignan*, Louis XI. had his palace. *S. Euverte*, a little N.E., is a church of the xii. c., altered into a flamboyant building. The monument of Jeanne Darc, on the bridge, was destroyed by the French Calvinists in 1562. Close to the station, is the vast modern *S. Paterne*, replacing a church whose curé was hanged by the Protestants in 1562. This church may be reached from the cathedral by the Rue de Bretonnerie, containing the *Hôtel de la Vieille-Intendance* (xv. c. and xvi. c.), which has served as a residence to Henri III., Henri IV., and

Louis XIII. There are many other interesting houses in Orléans, including *No. 34, Rue de l'Aiguillerie*, where S. François de Paul stayed as he was going to visit Louis XI. at Tours, and 17, *Rue Jeanne Darc*, which belonged to Geoffroy Vallée, burnt for atheism, in 1574, on the Place de Grève. The *Rue Puits Landan* (London well) is so called from a well into which a number of English prisoners were thrown in 1423.

An excursion should be made from Orléans to Notre Dame de Cléry, which is near the station of Meung, but it is pleasanter to drive there and back.

[For the line from Orléans to Vierzon (see ch. iv.); to Voves and Châteaudun see p. 6.]

[A line leads N.E. to (103 k.) Moret, on the main line from Paris to Lyon, passing—

45 k. *Pithiviers* (Hotel: *de la Poste*). The church of *S. Salomon* (dedicated to Salomon III., king of Brittany, murdered 874), is chiefly renaissance. On the Place de la Mairie is the XIII. c. belfry of the church of *S. Georges*. 6 k. E. is *Yèvres-le-Châtel*, where the church (XI. c. and XIII. c.) was once the chapel of the curious XIII. c. castle, of which there are considerable remains. In the cemetery is the beautiful ruined gothic church of *S. Lubin*.

To the l. of the line is *Ramoulu*, with a XII. c. church and beautiful cross of 1636.

56 k. *Marchecourt*, has an XI. c. church.

64 k. *Malesherbes* (Hotel: *du Lion d'Or*). The church has an octagonal tower. The château, chiefly rebuilt under Louis XIII., belonged to the chivalrous defender of Louis XVI.

81 k. *La-Chapelle-la-Reine*. 5 k. S. is *Larchant*, with a fine XIII. c. church, mutilated by the Protestants. In the neighbourhood are the curious rocks known as *La Roche du Diable* and *La Chaudrière du Diable*.]

[A line leads S.E. from Orléans to (64 k.) Gien, passing—

9 k. *Chécy-Mardié*. Chécy (1 k. S.W.) has a fine church of XI. c., XII. c., and XIII. c.

18 k. *S. Denis Jargeau*. On the opposite bank of the Loire is *Jargeau*, where Jeanne Darc gained a bloody victory over the English, May 22, 1429. The church is XI. c., XIII. c., and XVII. c.

26 k. *Châteauneuf-sur-Loire*, has remains of a château built, on the site of a royal castle, by the Duc de la Vrillière, minister of Louis XV. In the church is the sumptuous tomb of Louis Phelypeaux de la Vrillière, Secretary of State under Louis XIV. (1681). 4½ k. S.E. is *Germigny-des-Prés*, see later.

33 k. *S. Aignan-S. Benoît*. An omnibus meets all trains for *S. Benoît-sur-Loire* (Hotel: *du Loiret*—a good and clean little inn), 4½ k. S.W., near the river, which had its origin in the abbey of *Fleury*, founded early in VII. c., and believed, in France, to possess the body of S. Benedict, which the abbot Aigulfe went to rescue from the ruins of Monte Cassino, after the destruction of that famous monastery by the Lombards in 660. Under Charlemagne, the abbey of *Fleury* became one of the great literary centres of the kingdom, and in the time of Charles le Chauve its schools numbered as many as 5,000 pupils. At the end of the x. c. S. Abbon was one of its abbots, and Gerbert, afterwards Pope Sylvester II., was amongst its scholars. In the reign of Louis VII. the abbey was so rich that the king borrowed from it the money which he wanted for his crusade. The abbey was made commendatory in 1486, and its abbots included Jean de la Trémouille; Étienne Poncher, archbishop of Sens; François Poncher, bishop of Paris; the Chancellor Duprat; Antoine Sanguin, uncle of the Duchesse d'Étampes; and Odet de Châtillon. In 1562 the abbey was pillaged and burnt by the Protestants, and its famous MSS. dispersed. It never recovered its former splendour, and at the Revolution its buildings were destroyed, with the exception of the church.

The noble *Church of S. Benoît* is one of the finest romanesque buildings in France. It is in the form of an archiepiscopal cross—*i.e.*, with two transepts. To the E. of each division of the larger transepts are two apsidal chapels. The façade is preceded by a huge porch, with splendidly carved capitals.

‘Ce porche, qui date du XI<sup>e</sup> siècle, se compose d’un quinconce

de piles épaisses, portant des voûtes d'arête romaines. Il occupe une surface considérable, et est surmonté d'une grande salle ouverte, comme le rez-de-chaussée, sur trois de ses faces et présentant de même un quinconce de piles. Le clocher devait s'élever sur les quatre piles centrales.'—*Viollet le Duc.*



S. BENOÎT-SUR-LOIRE.

In the porch are lists of the saints especially connected with S. Benoît, including the B. Léodebold, the founder, S. Mommole, S. Aygulphe, S. Raoul, S. Odon de Cluny, S. Odon de Cantorbury, B. Oscar, S. Cadroc, S. Oswald, S. Félix, B. Malcalenus, B. Hervé, S. Abbon, and B. Drogon; also those brought here after death, including—as is here asserted—SS. Benedict and

Scholastica, Martin de Tours, Frogent, Maur, Tenestine, and Paul de Léon.

On the N. of the nave is a beautiful side door, terribly mutilated by the Protestants, the lintel of which represents the removal of the body of S. Benedict from Monte Cassino.

The wide central nave has very narrow side aisles and no



PORCH OF S. BENOÎT.

triforium. The choir begins with the last two bays of the nave, as in Spanish churches, and continues ascending. Altogether the nave has seven bays, with gothic arcades, the capitals of the pillars representing scenes in the life of S. Benedict. The principal transept is separated by six arcades forming the choir, from the secondary transept at the entrance of the rond-point, and which is only marked externally by the two truncated

xv. c. towers which surmount it. Over the vault of the central cupola rises a two-storeyed tower. The stalls (of 1413) are of fine workmanship; the canopies, which surmount them, are sculptured with figures of monks on one side, with night birds on the other. Round the choir is a romanesque triforium arcade, and it has a noble opus-alexandrinum pavement. A crypt extends under the choir, and five chapels there surround the *Martyrium*, which once contained the tomb of S. Benedict. Fragments of paintings belong to the x. c. or xi. c. Beneath the tower is the xii. c. tomb of Philippe I., the last king of the third race, who died at Melun, July 29, 1108.<sup>1</sup> A slab, resting on four lions, bears the statue of the king, who had been excommunicated because, married himself already, he had re-married with Bertrade de Montfort, who had run away from her first husband, Foulques de Réchin, Comte d'Anjou.

‘L’an de l’Incarnation 1108, le roi Philippe, se voyant gravement malade et en danger de mort, convoqua les grands de ses états et ses amis particuliers, puis leur parla en ces termes : “Je sais que la sépulture des rois français est à S. Denis; mais, comme je sens que je suis un grand pécheur, je n’ose me faire inhumer auprès du corps d’un si glorieux martyr, et je tremble que mes péchés ne me livrent en proie au démon, ce qui, suivant l’histoire, est advenu à Charles Martel. J’ai toujours aimé et honoré grandement S. Benoît; j’implore humblement ce vénérable père des moines, et je désire d’être inhumé dans son église de Fleuri-sur-Loire; car il est clément, plein de bénignité, et propice à tous les pécheurs qui cherchent à se réconcilier avec Dieu selon la règle qu’il a établie.”’—‘*Orderic*,’ I. xi.

(A carriage may be obtained at S. Benoît (5 fr.) for the delightful drive of  $5\frac{1}{2}$  k. along the embankment of the Loire, to the very curious church of *Germigny-des-Prés*, originally built by Théodulphe, bishop of Orléans and abbot of Fleury, and consecrated in 806. Till 1865 this invaluable little building was the only authentic church in France of the time of Charlemagne, but in that year it was destroyed under pretence of ‘restoration,’ and entirely rebuilt on the old lines. Though the arrangement

<sup>1</sup> The first king of France who bore the old Macedonian name, introduced by his mother Anne, daughter of the Russian duke Yaroslaf.

of the church is exceedingly curious and interesting, nothing really ancient is left, except two capitals and a mosaic in the central apside (unique in France), representing angels and cherubs, with Latin verses by Théodulphe. The altar is under the central tower, with apsidal on three sides.

'Le moine Létalde, écrivain du x<sup>e</sup> siècle, rapporte, dit M. Mérimée, que Théodulfe, d'abord abbé de S. Benoît-sur-Loire, puis évêque d'Orléans, fit bâtir l'église de Germigny à l'imitation de celle d'Aix-la-Chapelle. Il faut avouer que l'imitation est fort libre, car ce qui existe du plan, c'est-à-dire la partie principale de l'édifice, donne quatre piliers carrés entourés d'un bas côté avec trois absidioles, une à l'orient et deux au sud et au nord. Ce plan rappelle bien plutôt les petites églises grecques de l'Asie et du Péloponèse que celui d'Aix-la-Chapelle. Quoiqu'il en soit, sur les quatre piles centrales s'élève un clocher carré portant sur les quatre arcs-doubleaux. Son beffroi n'est séparé du vaisseau que par un plancher, et est percé, sur chacune des quatre faces, à l'étage inférieur formant lanterne, de quatre petites fenêtres décorées de stucs à jumelles. On retrouve dans les stucs et dans la construction même, faite de moellons recouverte d'enduits et d'une mosaïque sous la voûte de l'abside orientale, les traditions du Bas-Empire.'—*Viollet le Duc.*)

40 k. *Les Bordes*. It is only 6 k. from hence to Sully, with its famous château, on the line to Bourges. See *South-Eastern France*, ch. iv.

There is an omnibus from the station of Bordes to (13 k. N.E.) *Lorris*, an ancient royal town, which had a palace, now destroyed, where S. Louis (1243) signed a treaty with the barons who had rebelled with the Comte de la Marche. The church is a fine building of XI. c. and XIII. c., with a square apse, surrounded by an ambulatory. The stall-work is XV. c., the clôture renaissance.]

[For the line to Malesherbes, see *South-Eastern France*, ch. iv. For the line to Montargis, *South-Eastern France*, ch. ii.]

Leaving Orléans, the railway reaches—

128 k. (from Paris) *La Chapelle-S. Mesmin*, which has

a little *Séminaire*. In the park of this establishment is a château built by Charles IX., now the country-house of the bishops of Orléans. Under the church is a crypt, reputed Merovingian. A cross on the l. bank of the Loire, opposite La Chapelle, was erected by Mgr. Dupanloup to mark the site of the *Abbaye de Micy*, founded by Clovis.

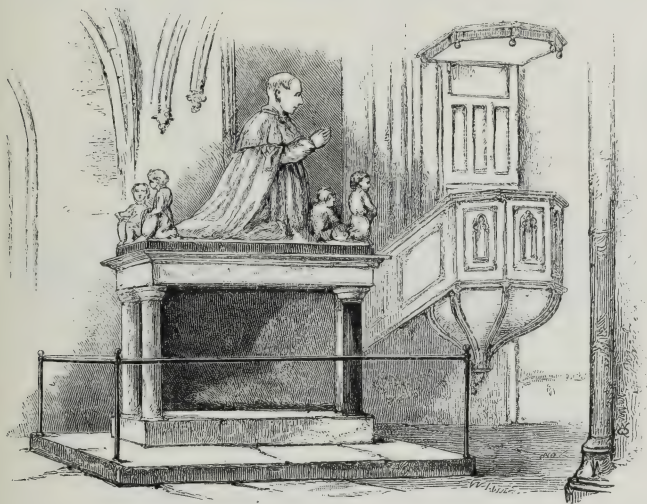
139 k. *Meung* (Hotel : *S. Jacques*), on the site of the Roman Maudunum, on the ruins of which S. Liphard, Comte d'Orléans, founded a monastery in the middle of the vi. c. The abbatial church remains much as it was rebuilt in the xii. c., after being destroyed by Louis le Gros in his contest with the lords of Orléans. It is a fine building of late romanesque, with a peculiar ground-plan, for the transepts as well as the choir terminate in circular apses, besides which the transepts have apses to the E., and another apsidal chapel projects from the N. side of the nave. Attached to the W. wall is a romanesque tower, a remnant of the original church, crowned by a stone spire. A curtain-wall unites this with a fortified xiii. c. tower, which was part of the château of the bishops of Orléans, rebuilt in xvi. c. and xvii. c. The xvi. c. *Porte d'Amont* remains from the ancient fortifications. Meung is the birthplace of Jean de Meung, author of the greater part of *Le Roman de la Rose*.

An uninteresting road leads to (5 k. E.) the famous church of *Notre Dame de Cléry*, a large building with a polygonal choir and short transepts. There is no central tower, only a low belfry on N. The choir is surrounded by flying buttresses.

Louis XI., who had a peculiar devotion for Notre Dame de Cléry, constructed his own tomb here, and would frequently lie down in it—'afin de voir si le lieu était juste à son corps et bien proportionné pour le recevoir après sa mort.' His monument,

destroyed by the Calvinists in 1562, was renewed in 1622 by Louis XIII.: it was again violated at the Revolution (1792), but its remains were collected by the antiquarian Lenoir, and it was reconstructed in 1818. The statue of the king, by Michel Bourdin, kneels on a pedestal higher than that which originally occupied the site.

‘À ses genoux sont ses heures et son chapelet, et autres



TOMB OF LOUIS XI., NOTRE DAME DE CLÉRY.

menus ustensiles, sa main de justice, son sceptre, son chapeau, et sa notre-dame ; je ne sais comment le statuaire n'y a point mis le prévôt Tristan.'—*La Fontaine*.

Besides Louis XI., his wife Charlotte de Savoie, their son Louis, the heart of Charles VIII. and the body of his third son François de France, were interred here. The remains of a child of Louis XI. and the heart of Charles VIII. were found under the pavement of the nave in 1873. The tombs of Dunois (whose

body was brought hither from S. Germain in 1468), of François d'Orléans, and Agnes de Savoie have also been replaced in the church.

147 k. *Beaugency* (Hotels : *de l'Écu de France* ; *S. Étienne*), a pretty little town, with a fine old bridge over the Loire, which formerly had thirty-nine arches, and still possesses twenty-six. Frequently besieged, pillaged, and burnt, Beaugency has lost most of its fortifications, and only



BRIDGE OF BEAUGENCY.

one of its seven gates—the ruined *Porte Tavers*—remains. The principal objects of interest stand close together in a little square above the river. The fine *Tour de S. Firmin*, of 1530, is a remnant of a church destroyed at the Revolution. The huge *Tour de César*, which recalls Rochester Castle, is of the XI. c., and was the keep of the original château. Close by are later buildings, erected by the famous Dunois (son of Louis d'Orléans and Mariette d'Enghien, 'la dame de Canny') in 1440, and now used as a *Dépôt de Mendicité*.

Above one of the windows of the pavillon on l. of the entrance is the device of the bastard d'Orléans—*Cor mundum crea in me, Deus*. This is repeated beneath a fresco in the chamber called *Oratoire de Dunois*, and cut out of the thickness of the wall. In the hall which precedes



NOTRE DAME, BEAUGENCY.

this oratory is a fine chimney-piece. The winding staircase which serves this part of the château was erected by the grandson of Dunois in 1530. The château, which belonged in turn to several queens of France, was given by Henri IV. to Henriette d'Entragues.

Opposite the château, is the picturesque abbatial church

of *Notre-Dame*, built in xi. c., burnt by the Protestants in 1567, and restored to worship in xvii. c. The tower is xii. c. and xiii. c. Most of the abbey buildings were destroyed by the Protestants. The *Maison de l'Abbé* and an old round tower—*Tour du Diable*—at the angle of the quay, alone remain.

A street on the r. leads under the fine *Tour de l'Horloge*, passing (r.) the pretty little renaissance *Hôtel de Ville*, erected before 1526, from designs of Viart d'Orléans. The arms of Cardinal de Longueville, his brother, and his father the Comte de Dunois, as well as the salamander of François I., are represented on the front. The abundant fleurs-de-lis on the mullions of the windows are in allusion to the motto of the town—*Manibus date lilia plenis*. The balustrade under the roof is supported by corbels resting on arches; at the angles are two corbelled tourelles. In the interior are some tapestries from the choir of the abbey-church.

No. 2, Rue Puits de l'Ange is a romanesque house. At the angle of the Rue du Change and the Rue du Pot d'Étain is a house, with a decorated gothic portal, said to have been inhabited by Henri IV. Under the *Maison Bideault*, Place du Martroy, is a fine vaulted crypt. *S. Étienne*, near the place so called, is a little disused building of the xi. c. In the neighbourhood of Beaugency are several dolmens.

159 k. *Mer*, which is 12 k. from Chambord. The feudal château of *Diziers* is seen on l. before reaching—

164 k. *Suèvres*, which has two ancient churches, reputed to be partially Carlovingian—*S. Christophe* and *S. Lubin*; the latter occupies the site of a Roman temple.

169 k. *Menars*, the seat of a marquisate, purchased by Mme. de Pompadour in 1760. The existing château was built in 1764, after the death of the Marquise, by her brother and heir, M. de Marigny.

178 k. *Blois* (Hotels : *de Blois*—best ; *d'Angleterre*—with a lovely river view, indifferent), the capital of the Département de Loir-et-Cher, a picturesque and attractive place. The history of the town is that of its famous château—sold, in 1391, by the last Comte de Blois to Louis d'Orléans. After the murder of the duke in Paris, his widow, Valentine de Milan, retired to Blois. It was thence that Jeanne Darc set forth to deliver Orléans. Charles d'Orléans adorned the château and composed many of his poems there. His son, Louis XII., was born there. Anne of Brittany died there. The emperor Charles V. came thither to visit François I. Henri III. assembled there the States-General, and caused the Duc de Guise to be assassinated there (Dec. 23, 1588). Catherine de Médicis (Jan. 5, 1589) died there. Louis XIII. banished thither his mother, Marie de Médicis, who escaped in 1619. In 1626 Richelieu arrested there the Duc de Vendôme and his brother the Grand Prieur on suspicion of having plotted against the life of the king. In the XVII. c. and XVIII. c. the temporary residents at Blois included Louis XIV., who took refuge there when driven from Paris by the Fronde ; the Duc d'Anjou ; and King Stanislas Leckzinski, whose wife died there.

When Napoléon I. visited Blois, he lived at the Préfecture, and it was at the Évêché that Marie Louise stayed, with the fugitive princes and ministers, when she fled from Paris in 1814.

The superb *Château de Blois* is nobly placed on a lofty

terrace, and, occupying the site of a Roman camp, dominates the town with its stately mass. Its vast buildings are of four different dates. That which contains the Salle des États is XIII. c. ; the chapel and the buildings which enclose the principal portal are of Louis XII. ; the renaissance façade to the N.—of which La Fontaine writes, ‘Cela fait quelque chose de grand qui plaît assez’—is of François I. ; the W.



BRIDGE OF BLOIS.

façade is the work of Mansart, and was built in 1635 by Gaston d'Orléans, who was fortunately prevented by death from carrying out his intention of rebuilding all the rest of the château in the same style. Mutilated at the Revolution, and afterwards used as a barrack and powder magazine, the restoration of the château was begun in 1845.

The château is entered on the W. from a square at the top of the hill by the picturesque brick and stone buildings

of Louis XII., whose equestrian statue, by Simart, stands above the portal. A vaulted passage leads to a gallery from which opens the *Salle des Gardes de Louis XII.*

‘The architectural scheme of the buildings of Louis XII. is very simple. Three rows of pilasters are superimposed one above another. At about two-thirds down the front the open spiral staircase juts out and towers upwards. It seems at first to stand free, breaking up the even succession of small columns and their perpendicular descent with the bold projection of its octagonal lines. But above it is embraced and caught into the whole mass by the broad crowning cornice which gathers within its strengthening bands every various curve. The sculptured dormers fret along its edge, and twice the carved cases of the chimney stacks break aloft through the roof, like towers. So far this eastern façade at Blois brings to mind the general type which may be recognised in other châteaux of the district. It is but by the grave simplicity of the *ordonnance* that Blois appears to detach itself from the rest, and stand somewhat alone. A disciplined intellect, disposing soberly of the means at command, here carries on the work begun by Bastien François in the cloister of S. Martin. It may be Bastien François himself, or that unknown Italian who raised ten years earlier the beautiful château of Bury.’—*E. F. S. Pattison, ‘Contemp. Rev.’ xxx.*

On the r. of the court is the *Salle des États*; facing are the buildings of Gaston; on the l. is the *Chapelle de S. Calais*, of which the apse and two bays of the nave were destroyed in 1830.

Visitors are usually shown the château in an order which begins with the little cloister (on the l. of the court) which belonged to the original palace of Louis and Charles d’Orléans, where the widowed Valentine de Milan lived with her four children—Charles, the poet, long a prisoner in England (father of Louis XII.); Jean, grandfather of François I.; Philippe, Comte de Vertu;

and Margaret, who became the grandmother of Anne of Brittany—all ‘moult noblement conduits et indoctrinés;’<sup>1</sup> and here the Duchess Valentine died, Dec. 1408. The *Chapel*, in which Henri IV. was married to Marguerite de Valois, is so completely ‘restored’ as to have lost all interest. From the little garden beyond this (always open to the public), and the *Tour de Foix* upon the ramparts, there is a beautiful view. In the buildings of Gaston d’Orléans there is nothing to remark except the interior of the noble dome by the elder Mansart. The magnificent renaissance *Staircase* of François I. is splendid in its decorations, in which the famous salamander is often repeated; some statuettes are attributed to Jean Goujon. It was about this part of the building that we find Marguerite de Navarre writing to François I. from hence: ‘Knowing that you are longing to see your plans carried out, I have no greater gratification than in visiting all the spots you were pleased to show me, to entreat the workmen to hasten what you ordered. . . . I never fail to go twice a day through your buildings and gardens.’ Ascending the staircase, we reach the *Salle du Capitaine des Gardes*, decorated with the devices of François I.<sup>2</sup> and Claude de France; the curious little original openings of the windows are preserved. The *Salle des Simples Gardes* had existed already in the earlier palace. A gallery, with four balconies marking the site of four

<sup>1</sup> Monstrelet.

<sup>2</sup> The device of François I. was a salamander, with the legend: *Nutrio et extinguo*. It was given to him in his childhood by his governor, Boisi. The sense is explained by the legend of an Italian medal struck in the youth of François. *Nudrisco il buono e spenzo il reo* (I nourish the good and extinguish the bad). The salamander is as the signature of François I. upon all his buildings.

earlier towers, leads to the *Appartements de Catherine de Médicis*, upon which descends the little staircase by which Henri III. came down to announce the news of the murder of the Duc de Guise to his mother. The bedroom is that in which the terrible queen died.

‘Elle mourut à Blois de tristesse à cause du massacre qui se fit, et de la triste tragédie qui se joua, et voyant que sans y penser elle avait fait venir là les Princes pensant bien faire, ainsi que M. le Cardinal de Bourbon luy dit : “Hélas ! Madame, vous nous avez tous menez à la boucherie sans y penser !” Cela lui toucha si fort le coeur, et la mort de ces pauvres gens, qu’elle se remit au lit, ayant été auparavant malade et oncques plus n’en releva.

‘On dit que, lorsque le roy lui annonça la mort de M. de Guise, et qu’il estait roy absolu, sans compagnon, “muy maistre ;” elle lui demanda s’il avait mis ordre aux affaires de son royaume, avant de faire ce coup. Il répondit qu’ouy. “Dieu le veuille, mon fils !” dit-elle. Comme très prudente qu’elle estait, elle prévoyait bien ce qui luy devait advenir, et à tout le royaume.’—*Brantôme.*

In the dressing-room are the curious little secret armoires of Catherine, concealed in the panelling all along the wall. From the window of the study Marie de Médicis made her escape from Blois.

Hence, by the half-ruined *Tour des Oubliettes*, we reach the prison to which the Cardinal de Lorraine and the Archbishop of Lyons were taken after the murder of Henri de Guise. The latter left it for exile ; the former was summoned forth on the following morning, and murdered in the little entry just outside the door—the heavy iron door which still remains. Ascending a staircase, we reach the *Salle du Conseil*, where, on the fatal day, the Duc Henri de Guise (who had entered by the

central door) was talking to his brother by the fire, when he was summoned to the presence of the king. In the neighbouring gallery, beyond the Salle des Gardes on the r., two Capuchins were praying for the success of the murderous enterprise. The Duc was introduced from the l. to the *Cabinet de Henri III.*, and the eight gentlemen chosen from 'the forty-five' in attendance upon the king, then descended the staircase which communicates with the garrets, and closed in behind him. The duke, seeing himself pursued, passed into the *Cabinet de Toilette de Henri III.*, where he knew that behind a portière, in a niche which still remains, there was another door by which he could escape, but the king had caused this to be walled up, and then the assassins closed around him.

'Le roi, levé dès quatre heures du matin, avait fait monter dans sa chambre, par un escalier dérobé, Loignac (premier gentil-homme de la chambre) et les quarante-cinq.

'Ces gentilshommes haïssaient mortellement le duc de Guise, qui poussait les États Généraux à exiger leur licenciement ; aux premiers mots, ils faillirent tout compromettre par l'explosion bruyante de leur joie. Henri III. posta dans sa chambre huit d'entre eux qui avaient l'épée et le poignard ; les autres, armés seulement de leurs épées, furent placés, douze, dans un cabinet qui avait vue sur la cour, le reste, sur l'escalier dérobé. Le roi se retira dans un cabinet donnant sur le jardin, avec Alphonse Corse et deux ou trois officiers. Pendant ce temps, d'Entragues allait requérir un des chapelains du roi de "dire messe, pour que Dieu fasse la grâce au roi de pouvoir exécuter une entreprise dont il espère venir à bout dedans une heure, et de laquelle dépend le salut de la France."

'Le duc, cependant, avait rencontré les gardes du corps, au bas du grand escalier, et reçu leur requête. Un d'eux lui marche sur le pied ; il ne comprit pas ou dédaigna ce dernier avertissement, monta l'escalier et entra au conseil, où le cardinal son frère et

l'archevêque de Lyon l'avaient précédé. Les gardes du corps obstruaient la porte de la salle du conseil et le grand escalier ; la suite du duc fut obligée de rester sur la Perche-aux-Bretons. Crillon, sur ces entrefaites, fit fermer les portes du château. Quelques moments après, le secrétaire d'État Révol vint appeler Guise de la part du roi. Le duc se lève, passe de la chambre du conseil dans la chambre du roi et s'avance vers celui des deux cabinets qui donnait sur la cour et dans lequel il comptait trouver Henri III. Henri s'était retiré dans l'autre cabinet et en avait fait changer la porte, tant il craignait que Guise ne pénétrât jusqu'à lui à travers les glaives de vingt assassins. A l'instant où le duc allait soulever la portière de tapisserie du cabinet, un des quarante-cinq, Montseri, lui saisit le bras droit et lui porta un coup de poignard dans la poitrine ; un second, Sainte-Maline, le frappa par derrière, et trois ou quatre autres lui sautèrent au corps et aux jambes et l'empêchèrent de tirer son épée. Il était si puissant, disent les relations, que, tout criblé de coups, étouffé par le sang de ses blessures, il entraîna ceux qui le tenaient d'un bout de la chambre à l'autre, et se débarrassant de leurs mains par un suprême effort, il s'avança, les bras tendus et les poings fermés, vers Loignac, le chef des meurtriers. Loignac le repoussa du fourreau de son épée ; il alla tomber, expirant, au pied du lit du roi.

‘ On dit que Henri III., quand il fut bien assuré que Guise ne se relèverait pas, sortit de son cabinet, l'épée au poing, en s'écriant : “ Nous ne sommes plus deux ! je suis roi maintenant ! ” et lança un coup de pied à ce corps pantelant.

‘ Au bruit que s'entendait dans la chambre du roi, tout le conseil s'était levé en sursaut ; le premier mouvement du cardinal de Guise fut de courir au grand escalier pour appeler au secours ; le premier mouvement de l'archevêque de Lyon fut de voler au secours du duc ; mais le maréchal d'Aumont, mettant l'épée au poing, arrêta le cardinal, et l'archevêque fut saisi par les gardes à la porte de la chambre du roi.

‘ Le roi s'épanouissait dans sa victoire. Voyant la terreur se peindre autour de lui sur tous les visages et les plus factieux devenir les plus serviles, il croyait tout fini et répétait le proverbe : “ Morte la bête ! mort le venin ! ” Il descendit chez sa mère, qui était au lit, malade de la goutte, dans une chambre située précisé-

ment au-dessous de la pièce où s'était accompli le grand homicide. Catherine avait demandé avec effroi ce que signifiait tout ce bruit, mais personne n'avait osé lui répondre. "Madame," dit Henri en entrant, "ce matin je me suis rendu roi de France; j'ai fait mourir le roi de Paris!"—"Vous avez fait mourir le duc de Guise!" s'écria Catherine, frappée de stupeur; "Dieu veuille que cette mort ne soit point cause que vous soyez roi de rien! c'est bien coupé, mais saurez-vous recoudre?"

'Le cardinal de Guise s'était associé avec emportement aux entreprises de son frère: captif et le couteau sur la gorge, il menaçait déjà ses geôliers; libre, on ne pouvait douter qu'il ne se consacraît tout entier à venger le duc Henri. Après deux jours d'hésitations, sa mort fut décidée. Il ne fut pas facile de trouver des exécuteurs; les quarante-cinq, tout souillés du sang de Henri de Guise, Larchant et ses gardes du corps, le grand prévôt et ses archers, reculèrent devant ce qu'ils nommaient un sacrilège. Un capitaine aux gardes françaises, nommé du Guast, accepta, et, le lendemain matin, fit massacrer le cardinal à coups de hallebarde par quatre soldats de sa compagnie. La mère des Guises réclama en vain du roi les cadavres de ses fils; les corps des deux frères furent consumés dans la chaux vive, de peur que les ligueurs n'en fissent des reliques.'—*Henri Martin, 'Hist. de France.'*

Ascending the stairs of the *Quarante-Cinq* we have a beautiful view from an open gallery.

The *Salle des États* (XIII. c.) of the time of S. Louis, has a vaulting supported by eight columns, but is spoilt by modern decorations; the little figures at the ends of the door are curious. The *Kitchen* of Louis XII. is used as a sort of bazaar for china and photographs.

In the Place du Château are the xv. c. *Hôtel d'Épernon* (No. 5), and the *Hôtel d'Amboise* (No. 3), of the time of Louis XII.

Between the château and the river is the Place Louis XII., with a pretty fountain—*Les Grandes Fontaines*—

of the xv. c. The S. side of the place is filled by the *Collège*, occupying buildings which belonged to the abbey of Bourg-Moyen. A little E. is the *Hôtel-Dieu*, of which the buildings belonged to the Benedictine abbey of S. Laumer. The abbatial church, now called *S. Nicolas*, is a beautiful building of transition and early gothic (1138 to 1210), strikingly picturesque in outline. The noble façade is flanked by unequal towers; over the three portals is a gallery corresponding with the triforium within. The side walls have double flying buttresses. At the cross rises a truncated tower with a wooden and slender spire. The E. chapel is xiv. c., and is continued by a (disused) chapel of xv. c. Each of the transepts has an eastern apse.

‘The important feature here is the central lantern (if we can call that a lantern which is not lighted by any windows) beneath the square tower at the intersection. It is circular, and consequently rests on Byzantine pendentives; that is, triangular surfaces belonging to a hemispherical dome, which, if complete, would rest upon a circular base equal in its diameter to the diagonal of the square contained between the piers of the tower.’  
—*Petit*.

Beyond the Rue Denis Papin is the cathedral, begun 1678, and built in the flamboyant-gothic style under Louis XIV. In the chapel of the Virgin are two reliefs representing Memory and Meditation, being all that remains from the tomb of the mother of King Stanislas.

The *Church of S. Vincent de Paul*, in the place of that name on the way to the station, formerly the church of the Jesuits, is of 1626-71. Before the Revolution it contained the tomb of the mother of Stanislas, King of Poland. The monument still exists (r. of high altar)

which La Grande Mademoiselle erected to her father, Gaston, Duc d'Orléans. A little W. of the church is the picturesque building known as *Les Bains de Catherine de Médicis*.

In the Faubourg de Vienne, on the other side of the Loire, is the church of *S. Saturnin*, of xv. c. and xvi. c. It contains the statue of Notre Dame des Aides, for which Anne de Bretagne had an especial veneration. The bridge over the Loire was built by Gabriel, 1717-24.

The *Hôtel d'Alluye* (8, Rue S. Honoré) is a beautiful renaissance house, built by Robertet d'Alluye, Secrétaire de Finances under Louis XII. and François I. The gallery of the courtyard is decorated with medallions of the twelve Caesars and Cardinal d'Amboise. The *Hôtel Denis-Dupont*, at the angle of the Rue S. Honoré and Porte Chartraine, was built for the famous lawyer of that name in the xvi. c. *Le Petit Louvre* (18, Rue S. Martin), also called *Hôtel de Cheverny*, was built 1477. The *Hôtel Sardini* (17, Rue du Puits-Châtel) is of the time of Louis XII., and has an oratory adorned with frescoes. The *Hôtel Gaillard* (the presbytery of S. Nicolas) has a stair-turret and window of xv. c. The *Tour d'Argent* (Rue des Trois Clefs), formerly the mint, has an octagonal xv. c. tower.

An excursion may be made through the Forest of Blois—passing (l.) the great oak called *Le Chêne de Louis XIV.*—to (10k.) the ruined *Château de Bury*, built (1515) by an Italian architect whose name has perished with his work, for the Minister of Finances, Florimond Robertet, who built the Hôtel d'Alluye at Blois.

But the chief excursion from Blois is that to the famous *Château de Chambord* (Carriage, 12 fr. Hotel: *S. Michel*), 18 k. from Blois.

‘Chambord est le Versailles de la monarchie féodale ; it était au château de Blois, cette résidence centrale des Valois, ce que Versailles fut au Tuileries. C’était la maison des champs de la royauté.’—*Jules Loiseleur*.

The château, approached for some distance through the *Forêt de Chambord*, was originally built by Louis d’Orléans, brother of Charles VI. It was rebuilt (1526) as a magnificent palace of the renaissance, at a cost of 440,000 livres, by Pierre de Nepveu—‘maistre de la maçonnerie du bâtiment du chastel de Chambord’—for François I., who was<sup>1</sup> attracted to the spot—arid and sandy as it was—by his love of hunting as well as of the Comtesse de Thoury, who inhabited a neighbouring château. François received Charles V. here in 1539, and the last years of his life were spent at Chambord. His works in the château were continued by his son Henri II., whose monogram often appears on the building, and Primaticio and Philibert de Lorme were employed here ; but after this time, though the Court occasionally inhabited Chambord, no important changes were made, till Stanislas of Poland, residing here for eight years,<sup>1</sup> filled up the moat, which was nourished by the Cosson, ‘petite rivière inconnue,’ as Châteaubriand calls it. Afterwards, Chambord was given (1748) to Marshal (Maurice de) Saxe, son of Auguste II. and the Comtesse de Koenigsmarck, and thus illegitimate brother to Auguste III., the father of the then Dauphine. Marshal Saxe injured the building in various ways, and eventually died in the château, saying, ‘Je sens que la vie n’est qu’un songe : le mien a été beau, mais il a été court.’ By Napoléon I., Chambord was given to the Prince de Wagram, from whose widow it was bought by national subscription in 1821, and presented to the newly-born Duc de Bordeaux. It is now the property of his nephew, the Duc de Parme.

The original magnificence of Chambord was sadly effaced during eight years of ‘improvements’ by Stanislas Leczinski and mutilations by Marshal Saxe. The truncated building we now see, bereaved of its moat, drawbridge, balustrades, and embattlements, gives little idea of the original palace of Pierre de Nepveu. Yet Chambord, with its soaring cupolas, is a

<sup>1</sup> Many of the villagers are still called Stanislas.

noble and brilliant example of early renaissance. Lippomano, ambassador from Venice in the time of Henri III., says :—

‘ I have seen many magnificent buildings in the course of my life, but never anything more beautiful or more rich. They say that the piles for the foundation of the château in this marshy ground have alone cost 300,000 fr. I counted 186 steps in the spiral staircase which occupies the centre ; it is constructed with such skill, and is so convenient, that a party can go up one side and down the other, six or eight abreast, at a time. . . . The number of the rooms is as remarkable as their size, and indeed space was not wanting to the architect, since the wall that surrounds the park is seven leagues in length. The park itself is full of forests, of lakes, of streams, of pasture land, and of hunting grounds ; and in the centre rises the château, with its gilt battlements, with its wings covered in with lead, with its pavilions, its towers, and its corridors, even as the romancers describe to us the abode of Morgana or Alcinoüs. More than half remains to be done, and I do not believe it will ever be finished, for the kingdom is completely exhausted by war. We left much marvelling, or, let us rather say, thunderstruck.’—*Documents Inédits*, v. ii., p. 300.

· Qui n'a pas vu Chambord ne soupçonne pas tout ce qu'il y eut de fantastique poésie dans notre art du xvi<sup>e</sup> siècle : c'est quelque chose d'indescribable que l'aspect de ce palais de fées surgissant tout à coup aux yeux du voyageur, au fond des tristes bois de la Sologne, avec sa forêt de tourelles, de flèches, de campaniles aériennes, qui détachent sur l'ardoise sombre des grands toits des belles teintes de leurs pierres gris de perle marquetées de mosaïques noires. Cette impression ne saurait être surpassée que par le spectacle dont on jouit sur les terrasses du donjon, au pied de la charmante coupole qui termine le grand escalier, centre et pivot de tout cet ensemble si vaste et si varié, et qui jaillit radieuse au-dessus des terrasses comme une fleur de cent pieds de haut. Partout, entre les lacs d'amour et les F couronnées, les mystérieuses salamandres vomissant des flammes rampent sur les frontons, se roulent dans les médaillons, se suspendent aux corniches et aux caissons de voûtes, pareilles

aux dragons qui veillent sur les châteaux enchantés de nos vieilles légendes, attendant le retour du maître qui ne reviendra plus.'—*Martin, 'Hist. de France.'*

'Chambord is truly typical of the earlier stage of the Renaissance movement. In the general arrangement, in the *ordonnance*, late gothic caprice and fantastic love of the unforeseen rule triumphant. The older portions of the château, the seemingly irregular assemblages of half-Oriental turrets and spires, are debased gothic, full of audacious disregard of all outward seeming of order. The architect, instead of seeking to bring home to the eye the general law, the plan on which the whole is grouped, wilfully obscures and conceals it beneath the obviousness of the wild and daring conceits heaped above.'—*E. F. S. Pattison, 'Contemporary Review,' 30.*

'Comme plan, comme aspect et comme construction, c'est une oeuvre non-seulement française, mais des bords de la Loire.'—*Viollet le Duc.*

'Le sentiment du charme étrange qui s'attache à la situation de Chambord sera partagé par tous les artistes qui visiteront cette étrange réalisation d'un rêve oriental. Au bout d'une longue avenue de peupliers, percée au milieu de maigres taillis, et qui porte, comme toutes les routes de cette résidence, un nom illustre, on voit peu à peu poindre et sortir de terre un monument féérique, qui, surgissant ainsi au milieu de ce sable aride et de ces bruyères, produit un effet d'autant plus saisissant qu'il est inattendu. Un génie d'Orient, comme l'a dit un poète, semble l'avoir dérobé au pays du soleil pour le cacher dans ceux du brouillard avec les amours d'un beau prince. Au sommet d'une masse imposante de bâtiments, dont l'oeil ne discerne pas bien d'abord ni le style ni l'ordonnance, au-dessus de terrasses garnies de balustres élégants, jaillit, comme d'un sol fécond et inépuisable, une incroyable végétation de pierre sculptée, fouillée, travaillée de mille manières. C'est une forêt de campaniles, de cheminées, de lucarnes, de dômes, de tourelles, dentelées, découpées, contournées avec un caprice qui n'exclut pas l'harmonie ni l'unité, et que decorent les F gothiques, des salamandres, et aussi des mosaïques d'ardoise imitant le marbre, pauvreté

singulière au milieu de tant de richesses. L'élégante lanterne à jour du grand escalier domine cet ensemble de pinacles et de clochetons, et baigne dans l'azur sa fleur-de-lis colossale, dernier point pyramidant parmi tant de pyramides, dernière couronne de tant de couronnements.'—*Loiseleur*, '*Les Résidences Royales de la Loire*.'

The great characteristic of Chambord externally is that the chief ornamentation is not bestowed upon doors and windows, but upon chimneys, tourelles, pinnacles, etc., all covered with a variety of sculpture, infinitely delicate and beautiful in itself, but producing a heavy general effect.

The château is always shown. Entering the court, we find on r. the stables of Maurice de Saxe, into which a number of fragments from the original château of Henri d'Orléans are built up. The lodge is turned into a bazaar for the sale of photographs and articles made from the wood of the park. The interior of the château has four halls on each storey, occupying the greater part of the building, and opening on the curious double spiral staircase in the centre, which allows persons to ascend and descend at the same time without meeting.

'Ce qui mérite les plus grands éloges, c'est la disposition ingénieuse de cet escalier à double rampe, se croisant l'une sur l'autre, et toutes deux communes à un même noyau. On ne peut trop admirer la légèreté de son ordonnance, la hardiesse de son exécution, et la délicatesse de ses ornements, perfection qui étonne et laisse à peine concevoir comment on a pu parvenir à imaginer un dessin aussi pittoresque, et comment on a pu le mettre en œuvre.'—*Blondel*, '*Leçons d'Architecture*.'

The halls have rich vaulted ceilings, in the decorations of which the salamander is constantly repeated. The hall on the third storey, which retains traces of colour in the vaulting, was used as a theatre by Louis XIV., and the *Pourceaugnac* (1669) and *Bourgeois gentilhomme* (1670) were first acted there. In describing her arrival at Chambord as a little child, to meet her father, Philippe d'Orléans, 'La Grande Mademoiselle' writes:—

'Une des plus curieuses et des plus remarquables choses de

la maison, est le degré, fait de manière qu'une personne peut monter et une autre descendre, sans qu'elles se rencontrent quoiqu'elles se voyent. Monsieur prit plaisir à jouer d'abord avec moi ; il était au haut de l'escalier lorsque j'arrivai : il descendit quand je montai, et rioit bien fort de me voir courir dans la pensée que j'avois de l'attraper. J'étais bien aise de l'amusement qu'il prenoit, et je le fus encore davantage quand je l'eus joint.'—'*Mémoires de Mlle. de Montpensier.*'

The part of the château most worth seeing is the roof, where we are able to observe the curious and simple decorations of slate upon the chimneys and turrets, simply fastened by iron nails to the stonework. The lanthorn tower rises 32 mètres from the roof, and is crowned by a great stone *fleur-de-lys*.

The *Chapel*, in the W. tower, is of the time of Henri II. Low mass is said there on Sundays for the twenty *employés* of the château. Only a few of the 440 rooms are meagrely furnished. In the first of these are some miniature cannon, etc., given to the Comte de Chambord as a child. The second has his portrait by *Schwiter*, and a statue of Mme. Élisabeth—'*La Reine, c'est moi*'—presenting herself to the mob to save Marie Antoinette. A pretty little *Cabinet de François I.* repeats the decorations of the great halls in miniature, and has a contemporary door. Brantôme says that in the '*Chambre du Roi*' François wrote '*Souvent femme varie*' in the embrasure of the window in large letters.<sup>1</sup> The *Chambre de Louis XIV.* has fine consoles of the time. The visitor will be struck with the fact that there is no provision at Chambord for servants ; the architect provided for the guard-chamber, but left the household to sleep in the cellar—

'En cour pour le beau premier soir,  
Couché fuz comme en un pressoir,  
En lit bien autre que de plume,  
Un petit plus dur qu'une enclume :  
On le peut sentir à s'y seoir.'

'*Des Périers.*'

The excursion to Chambord is often prolonged by a long drive through the *Forêt de Boulogne* to Cheverny (see later),

<sup>1</sup> Both the site and form of this inscription have been often misrepresented

36 k. from Blois : but this is not worth while. If Cheverny be visited, the interesting little Château de Beauregard should be seen in returning.

8 k. from Blois, on the r. of the road to Cheverny, is the (xvi. c. and xvii. c.) *Château de Beauregard* (Comte de Chollet), approached by a pleasant drive through woods. This charming country-house, once a hunting lodge of François I., contains on the first floor a beautiful gallery, with a splendid painted ceiling, and a floor of curious and unique blue faïence tiles representing costumes of the time of Louis XIII. The walls are panelled with a quaint series of portraits illustrative of the history of France, executed (1617-38) by Paul Ardier, counsellor of state. A little room adjoining, restored under Louis XIII., contains the carved chair of François I. and a cabinet of the time of Henri II. The château is always shown to strangers.

[The road from Blois to (32 k.) Montrichard passes—

12 k. *Les Montils*, with a ruined xii. c. château. Hence a road ascends the valley of the Bièvre, passing (2½ k.) *Savonnières*, where the farm buildings of the château embrace a little manor-house (xv. c. and xvi. c.) which belonged to Dunois, and (3 k. further) leaves on r. the striking remains of the *Château de Fougères*, founded in the x. c., but rebuilt in the xv. c.

25 k. *Pontlevoy*, with a château built in ix. c., converted (1034) into a Benedictine abbey, which opened a flourishing school afterwards named 'École royale militaire,' and spared at the Revolution as a place of national education. The parish church is of the xii. c.]

[The road from Blois to (34 k.) Châteaurenault passes (at 18 k.) *Herbault*, with a château built under Louis XII., and a church with stalls from the abbey of *La Guiche*, of which there are interesting remains at *Chouzy*.]

[A line runs S.E. from Blois to join the line from Tours to Vierzon and Bourges at (57 k.) Villefranche (see later). It passes—

21 k. *Cour-Cheverny*. The château of *Cheverny* (Marquis de Vibraye), to which the excursion to Chambord is often (unneces-

sarily) prolonged from Tours, was built (1634) by the Comte de Cheverny, son of the Chancellor Philippe Hérault. It is little more than a handsome country-house, the work of Boyer, an architect of Blois. Part of the interior is shown. A monument to the Chancellor Hérault has been removed to the chapel of the château from the parish church, where monuments to other members of the family remain.

37 k. *Mur*. On the r. is *Lassay*, where the (xv. c. and xvi. c.) church, founded by Pierre de Moulin, contains the tomb of that knight, who saved the life of Charles VIII. at the battle of Fornovo. There are some remains of the *Château de Moulin*, also built by Pierre.

49 k. *Romorantin*, has a curious gothic church, houses of xv. c. and xvi. c., and the royal château, built by François I., and where François II. gave (1560) the Protestants an edict which assured them liberty of conscience.]

[For the line from Blois to Vendôme, see p. 14.]

On leaving Blois for Tours, there is a beautiful view (looking back) of the town and the valley of the Loire.

188 k. *Chouzy*. Near the river is the ruined *Abbaye de la Guiche*, founded in 1268 by Jean de Châtillon, Comte de Blois. There remains a vaulted hall of XIII. c., surmounted by a granary, and one gallery of a cloister. A little modern chapel contains the tombs of the founder and of another Comte de Blois, Guy I., 1342. Bury (see p. 48) is 6 k. from La Guiche.

193 k. *Onzain*, where the splendid château, destroyed by the Bande noire in 1834, served as a prison for Cardinal la Balue, whose treason against Louis XI. was punished by his confinement there for ten years, in an iron cage eight feet square, hung up in a cellar. Three hundred years afterwards Voltaire wrote *La Pucelle* at Onzain.

Opposite Onzain the Loire is crossed by a suspension

bridge to the village of *Chaumont* (a sketch is given of one of its houses, of an admirable type common in France).

The *Château de Chaumont* crowns the steep hill above the village, whence it may be approached by the *Mail de la Reine*.<sup>1</sup> In origin it dates from the x. c., after which it belonged to the Comtes de Blois, then to the house of Amboise, of which Pierre d'Amboise died in 1475, leaving seventeen

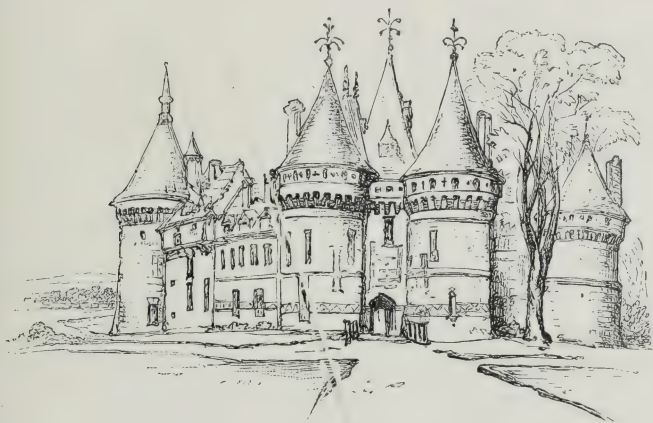


HOUSE AT CHAUMONT.

children, of whom the ninth, afterwards the famous Cardinal d'Amboise, was born at Chaumont in 1465. But, in the same year, the interior of the château was burnt by Louis XI., after which Pierre d'Amboise devoted himself to the restoration of Meillant in Berri, which had been part of the dowry of his wife, Anne de Beuil. The next historic

<sup>1</sup> Visitors are always allowed to see the exterior of the château, on approaching by the principal drive; but the interior is only shown on Thursdays.

owner of Chaumont was Catherine de Médicis, who forced Diane de Poitiers to exchange Chenonceaux for it. The device, which is to be seen on the architectural band encircling the towers at two-thirds of their height, and said to represent a mount of *chaux vive* on which a torrent of tears is falling, is still pointed out as an emblem adopted by Catherine after the death of Henri II.



CHÂTEAU DE CHAUMONT.

‘Par ainsi nostre Reyne monstroït son ardeur et son affection par ses larmes, encore que sa flamme, qui estoit le roy son mary, fût esteinte.’—*Brantôme*.

But the tears are imperceptible, and the flaming hill is probably only the Chaud-mont. The château afterwards belonged to the Duchesse de Bouillon, who married Henri de la Tour, the father of Turenne. Mme. de Staël lived

here during her exile (1810). Now the château belongs to the Princesse de Broglie.

The position of Chaumont is more beautiful than that of any other important inhabited château in France, and most exquisite are its views of the wide reaches of the river and richly-wooded plains. Not being a palace, but a simple château, it depends entirely for its effect upon its noble corner towers. Over the entrance, between two other machicolated towers, is the monogram of Louis XII. and Anne de Bretagne; on the r. are the arms of Cardinal Georges d'Amboise; on the l. those of his nephew, Charles de Chaumont, grand-mâitre de France. Much of the existing edifice is attributed to Delorme. The cour d'honneur is surrounded by buildings on three sides; on the fourth—once also built up—it is now open to the view. On the r. of the courtyard are the state apartments and chapel; on the l. the dwelling rooms. The chambers shown—salle des gardes, chambre de Diane de Poitiers, salle du conseil, chambre à coucher de Catherine de Médicis, chambre de Ruggieri (the astrologer of Catherine), and the chapel—have much fine furniture of xv. c. and xvi. c., but not originally belonging to the place. On the battlements of the tower to the r. of the entrance are still to be seen some of the cabalistic signs of Catherine de Médicis.

An interview between Henry II. of England and Becket, described by Thierry as having taken place here, really occurred at Amboise; but the third meeting of the king and archbishop, in France, took place at Chaumont.

'Ayant appris que Henri était dans ce château, le prélat, dit Héribert de Bosilham, vint l'y trouver, non dans le but de rien réclamer ni exiger de lui, mais uniquement pour le voir et tâcher,

avec l'aide de Dieu, de renouer l'ancienne intimité qui avait existé entre eux. Le roi reçut l'archevêque avec convenance et même avec affection. Au milieu de propos familiers et même enjoués, il laissa échapper ces mots—"O Thomas! pourquoi ne pas faire ma volonté? Je te remettrais l'administration de mon royaume. *Quid voluntatem meam non facis? Et certe omnia traderem in manus tuas.* En rapportant ce propos à maître Héribert de Bosiham, l'archevêque ajouta: Pendant que le roi me parlait ainsi, je me rappelai cette parole de l'Évangile: Je te donnerai tout cela si tu te prosternes devant moi pour m'adorer. *Haec omnia tibi dabo, si cadens adoraveris me.*—*Loiseleur.*

211 k. *Amboise* (Hotels: *du Lion d'Or*—very good; *du Cheval Blanc*), much modernised and spoilt of late years, yet still one of the most picturesque and attractive places upon the Loire, and an admirable centre for excursions. Known under the Romans as Ambrasia, it belonged to Clovis and his successors till the end of the ix. c. Louis le Bègue gave it to the Comtes d'Anjou, who were succeeded by the Comtes de Berri. In 1434 it was reunited to the royal domain by Charles VII., who fortified the château, which became the favourite residence of the court in the xvi. c. Before going to live at Plessis-les-Tours, Louis XI. resided at Amboise. He received Marguerite d'Anjou, Queen of England, here in 1462, when she stood sponsor with him to the future Louis XII.; eight years later she was here with her son as a fugitive. Charlotte de Savoie gave birth here to Charles VIII. (June 30, 1470), and here he died. Cardinal la Balue was arrested and kept prisoner here till taken to his iron cage at Onzain. Louis XII. and François I. occasionally lived here. François II. took refuge here with the Guises from the Protestant rebels under Condé. After the murder of the Duc de Guise at Blois, the château of Amboise

was used as a state prison, and long continued to be so employed. Louis XV. gave it (1762) to the Duc de Choiseul, but repurchased it, to give it to the Duc de Penthièvre in exchange for his rights over Dombes. Louis XVI. confirmed its erection into a duchy. Napoléon I. bestowed it upon his former colleague in the consulship, Roger Ducos, who, to avoid the expense of keeping it up, pulled down part of the château, and mutilated the remainder. The Restauration gave it back to the Duc d'Orléans, as representative of the



AMBOISE.

Duc de Penthièvre. Louis-Philippe restored the chapel, but used the château for five years as the prison of Abd-el-Kader, who was set free (Oct. 1852) by Louis Napoléon, then president of the Republic. The château is now the property of the Comte de Paris, to whom it was given back by the National Assembly in 1872. Its restoration has been begun under the architect Ruprich-Robert, but the works have been stopped since the expulsion of the French princes.

‘Le château d’Amboise est placé à la porte de la Touraine comme une sentinelle jalouse qui garde l’entrée de ce jardin des

Hespérides. Ce n'est ni un palais comme le château de Blois, ni une ville de maîtresse royale comme Chenonceaux, ni une sorte de grand couvent plein de cellules mystérieuses, comme Chambord; c'est une place de guerre, une véritable forteresse du moyen âge, sur laquelle s'est enté un château du quinzième siècle.'—*Loiseleur*.

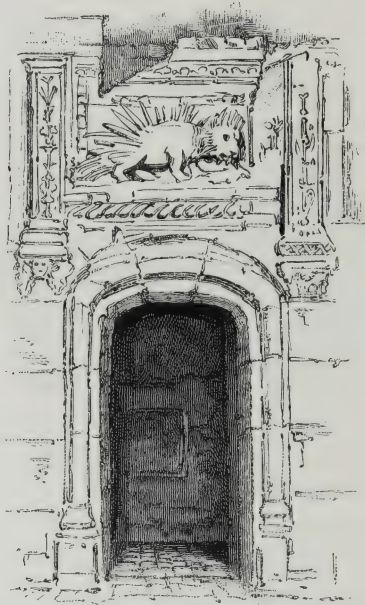
After crossing the bridge and turning r., the first street on l. brings us to the château. A staircase leads to a vaulted corridor where the gardien is found. A second staircase ascends to the delightful gardens, always open to the public, with enchanting walks upon the ramparts, whence La Fontaine describes the view as 'grande, majestueuse, et d'une étendue immense.'

The *Chapelle S. Hubert* is an exquisite little gothic building of the time of Charles VIII. The triple bas-relief over the portal represents the stories of the conversion of S. Hubert and of SS. Christopher and Anthony. Under the pavement (in 1879) were laid the bones of the famous Leonardo da Vinci, brought from the ruins of S. Florentin—a larger chapel of the château, where he was buried in 1519. The lovely interior of the chapel, with its lacelike gothic sculpture, has been so modernised and whitened, that it looks like a new building.

There is not much to see in the château itself. The grand staircase, which can be ascended on horseback, leads to the top of the main tower, from which there is an enchanting view over the river. The *Salle des États* was the residence of Abd-el-Kader, when it was divided into a number of small rooms. The balconies towards the Loire are those from which the bodies of the Huguenot chieftains were hung in 1560. The *girouettes*, with the arms of France cut out and crowned, deserve notice. At

the end of the garden terrace is the little postern gate against which Charles VIII. received the blow which caused his death in 1498.

‘Le septième jour avril il partit de la chambre de la reine Anne de Bretagne, sa femme, et la mena avec lui pour voir jouer



PORTAL WHERE CHARLES VIII. WAS KILLED, AMBOISE.

à la paume ceux qui jouient aux fossés du château. En passant par une vieille galerie obscure et "dérompue," il se heurta le front contre la porte; quoique un peu étourdi du choc, il poursuivit son chemin et regarda longtemps les joueurs, en "devisant" avec tout le monde. Tout à coup on le vit tomber à la renverse; on le releva; il étouffait; il ne pouvait parler; on le transporta dans un galetas voisin, et on le coucha "sur un pauvre paillasse,"

il ne se releva plus, et après neuf heures d'agonie "ce grand et puissant roi se départit du monde en si misérable lieu." Il n'avait pas vingt-huit ans.—*Martin*, '*Hist. de France*.'

The entrance from the Rue Montrichard, to the *Tour Heurtant* (which can be ascended by a carriage), is a very fine specimen of the architecture of Charles VIII., who was the first of the French kings to employ Italian workmen—'plusieurs ouvriers excellents, comme tailleurs (sculptors), peintres, qu'il avoit amenés de Naples,' says Comines. Following the Rue Montrichard and then the Rue du Clos-Lucé, we reach the *Clos-Lucé*, at the S. end of the town. In the house, belonging to a xvi. c. oratory, which is still preserved, Leonardo da Vinci died, May 2, 1519 : the manor was partly rebuilt in the xvii. c.

The parish church of *S. Florentin* is due to Louis XI. ; near it is a very noble and beautiful *Gateway* of xiv. c. or xv. c. The (restored) *Hôtel de Ville*, below the château, occupies a house built (1500—1505) by Pierre Morin, treasurer of France. In the S.W. faubourg of S. Denis Hors, is the fine transitional church of *S. Denis*, with a massive central tower. It has beautifully sculptured capitals, and a very curious xvi. c. S. Sépulcre, formed by the tomb of Philibert Babou (intendant of the palace) formerly in the church of Notre Dame in the château, which was destroyed in 1802.

'C'est un sarcophage en terre cuite ouvert sur le devant. La figure du divin Sauveur, modelée sur celle de Philibert Babou, est couchée nue sur le linceul dans lequel Joseph d'Arimate, Nicodème et saint Jean sont occupés l'ensevelir. Ces trois saints personnages offrent, dit-on, les portraits de François I. et des deux fils Babou, l'un évêque d'Angoulême, l'autre doyen de S. Martin de Tours. Dans le fond, la Sainte Vierge, sous les

traits de Marie Gaudin, femme du seigneur de la Bourdaisière, contemple d'un oeil en pleurs, ces funèbres préparatifs, entourée de trois saintes femmes qui ne sont autres que ses trois filles. Tous ces personnages, de grandeur naturelle, sont peints de couleurs vives, suivant la mode de l'époque.'—*Loiseleur*.

The churchyard contains the tomb of Choiseul.

4 k. N. is the fine xv. c. château of *Pocé*, now used as a foundry. 3 k. S.W., visible from a great distance, is the absurd *Pagode de Chanteloup*, erected by the Duc de Choiseul to commemorate the attentions he received, when exiled in 1770, for having offended Mme. Dubarry. The château of Chanteloup, which was built with great splendour during her prosperity by the Princesse des Ursins, who hoped to reign there as a petty sovereign, was abandoned after her disgrace to her favourite equerry d'Aubigny, and was pulled down by speculators in 1823.

It is a pleasant drive from Amboise to Chenonceaux (carriage, 12 fr.), which may also be visited by rail from Tours. An excursion should be made to Chaumont, see p. 56.

220 k. *Vernou*. Near the church (xii. c. and xiv. c.) is an elm said to have been planted by Sully. The ruin called *Palais de Pépin le Bref*, is a building of Gallo-Roman or Merovingian date.

231 k. *S. Pierre des Corps*. The express trains for Bordeaux do not enter the station of Tours. Travellers for Tours by express change trains here.

'À travers le tendre feuillage des îles, au fond du tableau, Tours semble, comme Venise, sortir du sein des eaux; et les campaniles gris de sa vieille cathédrale s'élancent dans les airs, où ils se confondaient alors avec les créations fantastiques de quelques nuages blanchâtres.'—*Balzac*, '*Une Vue de Touraine*.'

'One of the few poetic legends that break the stern story of the Angevins is the tale of Count Fule the Good,—how, journeying along Loire-side towards Tours, he saw, just as the towers

of S. Martin's rose before him in the distance, a leper full of sores, who put by his offer of alms and desired to be borne to the sacred city. Amid the jibes of his courtiers the good Count lifted him in his arms and carried him along bank and bridge. As they entered the town the leper vanished from their sight, and men told how Fule had borne an angel unawares.'—*J. R. Green, 'Stray Studies.'*



TOURS.

234 k. *Tours* (Hotels : *de l'Univers*—very good, but Anglicised and dear ; *de la Boule d'Or*—an excellent old-fashioned French hotel ; *du Faisan* ; *de Londres*), the ancient capital of Touraine, now the capital of the Département d'Indre-et-Loire. Before the time of the Romans, the primitive town of Tours, known as Altionos, occupied the hill of S. Symphorien, on the r. bank of the Loire. The Romans moved it to the plain on the l. bank of the river, and called it Caesarodunum. Here Christianity was

preached by S. Gatien in the III. c., and the whole district was converted by S. Martin, third bishop of Tours. S. Clotilde died at Tours in 545, and Grégoire de Tours wrote there the first history of France. At the end of the VIII. c. Alcuin opened here the first public school of theology and philosophy in the country. During the middle-ages Tours was governed by counts, from whom it descended to Henry II. of England, and became a constant source of dispute between England and France, till definitely united to the latter in 1242. Almost all the kings of France, after the time of S. Louis, resided at some time at Tours ; but it was left to Louis XI. to choose it as his especial residence, and to enrich the town by the establishment of manufactories of silk and of cloth of gold and silver. François I. began to surround the town with fortifications, which were finished under Louis XIII. But the Wars of Religion, and its constant sieges by Protestants and Catholics, were fatal to the prosperity of Tours, which has never entirely recovered.

Though, during a great part of the middle-ages, the *Langue d'oc* was spoken in the higher surrounding districts, and though the Celtic dialects are maintained in Brittany, the idiom of the peasant of Touraine (*tourangeau*) is the *Langue d'oui* in all its richness and purity. The true centre of the nation, where all its best qualities meet and harmonise, is to be found on the banks of the Loire.<sup>1</sup>

The neighbourhood is charming, and Tours is a capital centre for many excursions. The town itself may be seen in a few hours. The station is at the edge of a boulevard which divides the old town from the new. Turning l. from the station, the

Rue Royale cuts the town in half on its way to the Loire. On the r. are the cathedral S. Julien and the Musée ; on the l. the remains of the Abbaye de S. Martin, Notre Dame la Riche, and several interesting houses.

‘No city in France exceeds it in beauty or delight.’—*John Evelyn*, 1644.

The Rue S. Gatien leads direct from the station to the *Cathedral of S. Gatien*, originally dedicated to S. Maurice, but now to the first bishop of Tours. It was begun, on the site of an earlier building destroyed by fire, in 1175, but not finished till early in the xvi. c., though the works were never intermitted. ‘C’est long comme l’oeuvre de S. Maurice,’ was a proverb. The façade, of wildest flamboyant, like a veil of lace, has three great flamboyant portals, with gables of open work, a large central rose-window, with a gallery above it beneath the gable, and two tall towers, slightly dissimilar, and spoilt by being surmounted by renaissance domes. The exterior of the E. end and the noble flying buttresses on the N. deserve attention.

Sir Walter Scott<sup>1</sup> rather absurdly calls the cathedral of Tours ‘the most magnificent church in France,’ but it is a striking building. Of the eight bays of the nave, the six inner bays are flamboyant ; the two outer, with the side-portals and rose-windows above them, are early xiii. c. The choir was finished in 1267 : it has five rectangular bays with aisles and square chapels, and an apse encircled by an ambulatory and five chapels. This was the earliest part of the building, and Étienne de Mortagne was its

<sup>1</sup> *Quentin Durward*, ch. xiv.

architect. The contemporary stained glass is very remarkable. In a chapel opening on to the S. transept is a beautiful marble tomb by Jean Juste to two children of Charles VIII. and Anne of Brittany, who died 1495 and 1496, the younger aged twenty-five days, the elder three years.

‘Genii are holding the coat of arms on the sarcophagus, which is completely covered with graceful and well-restored arabesques. On the lid the most lovely and innocent pair of children are calmly represented side by side. The younger is holding his little hands under the ermine mantle, the elder folds his hands piously together. The drapery, the fine countenances, with their crisp curls and soft eyelids, are all of exquisite tenderness. Two enchanting angels, full of heartfelt devotion, kneel in prayer at the head.’—*Lübke*.

The *Cloister* (xv. c. and xvi. c.) has a beautiful renaissance staircase—*l’Escalier de la Psalette*—leading to an upper gallery, which was the singing-school.

Close to the cathedral on the S. is the *Archevêché*, of which some portions date from the xii. c. Near the E. end of the cathedral, on the exterior of the Archbishop’s chapel, is a stone balcony, whence the decrees of the ecclesiastical tribunal used to be read. A modern renaissance house at the corner of the Place de l’Archevêché deserves notice for its quaint and rich details. It was built by a lady in order to alienate as much property as possible from a hated daughter, who is caricatured in the sculpture, with other members of the family.

Turning W. from the cathedral by the Place de l’Archevêché, the Rue de la Scellerie, and the Rue des Halles, we come to the remains of the magnificent abbey

of S. Martin, built on the site of the little oratory raised on the grave of the saint, *c.* 400. The first basilica was consecrated in 472. It gave the right of sanctuary, and thence the early kings carried the relics of S. Martin with them in their wars. A monastery rose around the shrine, and afterwards a town, which took the name of Martinopolis, then of Châteauneuf, and which became the nucleus of the existing Tours. The first basilica was burnt in 997, and in its place a glorious church was built in the XII. c. and XIII. c., which survived the Revolution, and was wantonly pulled down to make a street in 1802. Nothing remains but the *Tour du Trésor* (Rue S. Martin), which stood on the r. of the façade; the *Tour de Charlemagne*, under which his fourth wife, Luitgard, who died when he came hither to visit the famous Alcuin, is said to be buried, in the Place aux Légumes (where the Hôtel de la Croix Blanche is a curious XVI. c. house); and one gallery of the little *Cloister* (1508-19), which can be seen on asking at the Couvent du Petit S. Martin, Rue Descartes, and which is one of the loveliest works of the renaissance—exquisite in the bas-reliefs, sculptures and medallions, which fill its arcades and cover its pillars. The cloister is supposed to be the work of Bastien François, the nephew of the Burgundian Michel Colombe, who was certainly architect to the chapter in 1511. Balzac says that the old people of Tours used to declare that all those who helped to pull down S. Martin died an evil death before six months were over.

‘S. Martin mourut dans une grande vieillesse, vers la fin du quatrième siècle. Beaucoup de personnes entendirent, à sa mort, un concert dans les cieux, dit Grégoire de Tours.

‘La gloire de saint Martin de Tours alla toujours croissant : l’époque de sa mort fut pendant longtemps une sorte d’ère nationale pour les Gaulois : son tombeau, son fameux couvent de Marmoutier, et la basilique que lui consacra un de ses successeurs, tinrent plus tard une place très considérable dans l’histoire de la Gaule franke ; trois siècles après, son ombre révéree protégeait encore contre les courroux des rois barbares les proscrits qui se réfugiaient dans son église.’—*Henri Martin, ‘Hist. de France.’*

On the Place du Grand Marché is the *Fontaine de Beaune*, erected 1510 from designs of Michel Colombe, by his nephew Bastien François, for Jacques de Beaune, Seigneur de Semblançay.

The church of *Notre Dame-la-Riche* (a little N.W.), near the Place Victoire, was founded in the iv. c., rebuilt xv. c., and again restored after its almost total destruction by the Protestants in 1562. In the Rue Royale, near the bridge, is the abbey church of *S. Julien*, founded by Clovis, but dating from the xiii. c. It was sold at the Revolution and turned into an hotel, but has been bought back and restored. The choir has double aisles, which give it a breadth equal to that of the transept, though the central choir and two nearest aisles terminate abruptly at the third bay. Near the Pont de la Motte are remains of the *Priory of S. Côme*, where Berenger (1088) and Ronsard (1585) died. The ruined church is of xii. c. and xv. c., the refectory of xii. c. In a cemetery S. of the town is the romanesque chapel of *S. Jean Descous* (Decolle). A round machicolated tower (xii. c. and xv. c.), enclosed in a barrack, is the only remnant of a royal castle built by Henry II. of England, c. 1180: it is known as the *Tour de Guise*, from having been used as a prison

for the Duc de Joinville, son of Henri le Balafré, after the murder of his father at Blois.

There are a great number of old houses in Tours, of which the most noticeable are the (miscalled) *Maison de Tristan l'Hermite* of the time of Charles VIII. (18, Rue Briconnet), only named after Tristan because it has a decoration like a halter; the *Hôtel de l'Arbalète* (Rue de l'Arbalète), of XII. c., XVI. c., and XVII. c., and the



PLESSIS-LÈS-TOURS.

renaissance façade and chapel of the *Hôtel de Semblançay*, or *de Beaune* (1, Rue S. François de Paule).

1 k. from the town on the S.W. was *Plessis-lès-Tours*, the château (now a powder magazine) which Louis XI. built, and which was his favourite residence. Most of its buildings were destroyed at the Revolution, but the (brick and stone) wing which contained the especial rooms of Louis remains, and the cellar which was one of the first prisons of the perfidious Cardinal la Balue.

‘Impopulaire chez tous, Louis se défiait de tous ; il évitait les grandes villes et surtout Paris ; ses courses et ses pèlerinages devenaient moins fréquents, et il restait presque toujours confiné dans son château de Montils-lez-Tours, auquel les fortifications dont il l’entourait avaient valu le nom de Plessis (*plexitum*, parc, lieu fermé). Ce sombre manoir, aux guérites où veillaient jour et nuit quarante arbalétriers, aux murailles hérissées de broches de fer, aux fossés semés de chausse-trapes, attristait de son ombre lugubre le “jardin de France,” tout pleine encore des souvenirs de la “dame de Beauté.” Les sentinelles avaient ordre de tirer sur quiconque approcherait du château pendant la nuit ; on arrêtait tout alentour les passants et les voyageurs sur le moindre soupçon : l’on ne voyait autour de Plessis “que gens pendus aux arbres, car Tristan l’Ermite, prévôt des maréchaux (le roi l’appelait son compère), faisoit pendre, gehenner (torturer) et mourir les gens sans grands indices ni preuves, et les prisons et autres maisons circonvoisines du château étoient pleines de prisonniers, lesquels on oyoit bien souvent de jour et de nuit crier pour les tourments qu’on leur faisoit, sans ceux qui étoient secrètement jetés en la rivière.”’—*Martin*, ‘*Hist. de France*.’

Louis XI. died at Plessis-lès-Tours, 1483.

‘La médecine; les reliques, les oraisons, tous les expédients bons ou mauvais, furent impuissants à retenir la vie dans ce corps qui semblait “une anatomie ambulante.” Louis avait beau s’habiller magnifiquement, contre son ancienne coutume ; l’or et le velours ne faisaient que rendre son étise et sa décomposition plus évidentes ; le 25 août, 1483, jour de S. Louis, il fut frappé d’une nouvelle attaque d’apoplexie, et perdit la parole et la connaissance. Il recouvra toutefois l’usage de ses sens, mais il se sentit tellement faible qu’il “se jugea mort ;” il envoya quérir sur l’heure monseigneur de Beaujeu, mari de sa fille Anne, et lui commanda d’aller au roi son fils qui était à Amboise, en lui recommandant le roi son dit fils.

‘Louis n’avait pourtant pas encore pris son parti, et il pressait instamment “le bon chrétien,” ainsi qu’on nommait l’ermite calabrais, de vouloir bien “lui allonger sa vie,” car il ne doutait

pas que frère François de Paule n'eût ce pouvoir. Mais, sur l'avis d'un docteur de Sorbonne, maître Olivier le Daim et maître Coictier lui signifèrent, en brèves et rudes paroles, qu'il n'eût plus d'espérance au saint homme ni au autre chose; car c'étoit fait de lui, et il ne falloît plus songer qu'à sa conscience.

Ce redoutable génie retrouva son énergie au dernier moment: Louis languit six jours sans proférer une plainte, demanda les sacrements de l'Église, et continua jusqu'à la fin de parler des affaires publiques aux gens qui l'entouraient, en recommandant qu'on tint le royaume en paix pendant cinq ou six ans, "jusqu'à ce que le roi fut grand en âge." Il mourut le samedi, 30 août, dans sa soixante et unième année.—*Martin, 'Hist. de France.'*

Near Plessis, close to the Jardin Botanique, is the farm of *La Rabaterie*, a building of the xv. c., which is supposed to have been the manor of Olivier le Daim, barber and minister of Louis XI.

Upon the r. bank of the Loire, opposite Tours (turning r. on crossing the bridge), is the church of *S. Symphorien*, rebuilt xvi. c., except the apse and a little tower which are of xii. c. The principal portal is renaissance of 1531. From the church, the Rue du Vieux Calvaire, at the foot of the rocks, passes below the romanesque (Merovingian?) church and cave of *S. Radegonde*. The church is built against the rock, at the top of which, N. of the nave, stands the tower, which communicates with a chapel cut in the rock. Beyond this is (2½ k.) an xviii. c. portal which was once a principal gate of Marmoutier; but it will be better to proceed to the principal gate (facing the river) of the *Abbey of Marmoutier* (*majus monasterium*), founded by S. Martin, and one of the principal monasteries of France in the middle-ages.

The *Portail de la Crosse*, which forms the approach to Marmoutier from the Loire, is a beautiful little xiii. c. building, with an open gallery and a pyramidal tourelle added in the xv. c. It is said that Peter the Hermit was at Tours whilst the gate was building, and, mounting its scaffolding, preached the first crusade to the multitudes assembled in front of the abbey. The enclosure

of the abbey is now occupied by a *pensionnat* under the Dames du Sacré-Cœur, but visitors are admitted on request to see the few remains which exist. The splendid XII. c. church has entirely disappeared, but some of its pillars remain, and the cliff is pierced by a number of single-hermitage cells and chapels, which formed a perfect Thebaid in the middle-ages. In the first group of these is the *Chapelle des Sept Dormans*, where seven monks, nephews of S. Martin, are said to have lived in seclusion, and to have died



PORTAIL DE LA CROSSE, MARMOUTIER.

in their sleep in the same day. Hard by, are the curious cell and self-made grave of *S. Léobard*.

'Léobard, jeune homme riche, doux et charmant, au moment de se marier, ayant déjà échangé avec sa fiancée le baiser et le don des brodequins qui étaient le gage des noces futures, mais se sentant tout à coup saisi d'une sollicitude toute sacerdotale pour sa pauvre âme, va se cacher dans une cellule près de Marmoutier. Il y reçoit la visite de Grégoire de Tours, et y achève sa vie partagée entre la transcription de l'Écriture sainte sur du parchemin qu'il fabrique lui-même, et le rude travail qu'il s'impose pour creuser de plus en plus le flanc de la montagne, afin d'ajouter

à sa cellule une chapelle, où il se livre tout entier à l'oraison et à la psalmodie. Il meurt seul (565), comme il a vécu, consumé par vingt-deux années de ce labeur incessant.'—*Montalembert*, 'Les Moines d'Occident.'

The second group of chapels, in the garden of the convent, has the caverned cell of *S. Brice*, and, with more of architectural character than the other hermitages, the cell of *S. Martin*, with a bas-relief of his vision of the Virgin with SS. Agnes and Thecla.



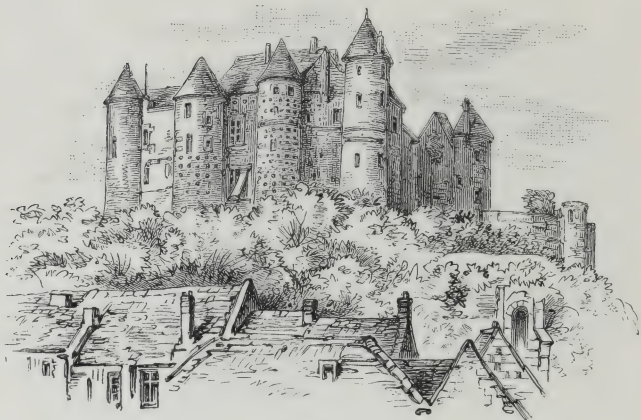
ROHECOURBON.

'Ascending many steps (at 'Marmoustier') we went in to the abbot's palace, where we were shew'd a vast tun (as big as that at Heidelberg), which they report *S. Martin* (as I remember) filled from one cluster of grapes growing there.'—*John Evelyn*, 1644.

1½ k. beyond Marmoutier, a staircase cut in the rock leads to a platform with the XII. c. church of *S. Georges*, which is partly subterranean and very curious. The lower compartment, between the actual church and a chamber cut in the rock, has a circular

dome on round arches. The church belongs to *Rohecourbon*, a ruined castle of XII. c. (6 k. from Tours) which has the curious machicolated tower known as *La Lanterne de Rohecourbon*, rising from the perpendicular rock. In the valley below is a romanesque church, with central tower, transepts, and apse. The rocky banks here are full of cavern dwellings.

[An excursion may be made to (9 k.) the Roman camp of Larçay (see later), by (5 k.) *S. Avertin*, named from a hermit



LUYNES.

who had been one of the deacons of S. Thomas of Canterbury. The church has an XI. c. nave and a choir built, under Louis XI., by one John Coningham, who is also said to have built the neighbouring *Château de Cangé*.]

[A pleasant long day's drive from Tours may be taken through Savonnières and by the beautiful Château de Villandry to Vallères, crossing the river opposite the grand château of Langeais, returning by the opposite bank, and visiting the Pile de Cinq-Mars and the castle of Luynes. For the former places see later.]

[A pleasant afternoon's drive, crossing the bridge and Tours, and turning l., may be taken to *Luynes*, formerly the seat of the countship of Maillé, which was erected into a duchy for Charles Albert de Luynes, the favourite minister and keeper of the seals under Louis XIII. In the village is a beautiful old timber xv. c.



ASCENT TO CHÂTEAU, LUYNES.

house, with pillars bearing sculptures of a Pietà, the Madonna, S. Christopher, etc. On a rock above the village rises the *Château*, surrounded with a belt of noble towers of xv. c. and xvi. c., and approached by a long staircase. The picturesque, still habitable, buildings in the courtyard are chiefly xvii. c. To

the E. is a xv. c. chapel. On the property of Luynes is the *Camp de S. Venant*, supplied by an aqueduct, of which there are considerable remains at the end of the village: a priory was built within the circuit of the camp in the middle-ages.]

[For the line from Tours to Vendôme see p. 14.]

[A line leads N.W. from Tours to (99 k.) Le Mans, passing—13 k. *Mettray*, where there is a famous penitential-industrial colony, founded 1839. Near the village, close to the mill of *Rechaussé*, is one of the finest dolmens in France, composed of twelve stones.

21 k. *S. Antoine-du-Rocher*, has a public carriage for (3 k. W.) *Semblançay*. To the E. of the village, surrounded by a little lake, are the picturesque (xii. c. and xiii. c.) ruins of the castle of the famous Jacques de Beaune, Baron de Semblançay, minister of finances under François I. He was the son of Jean de Beaune, treasurer of Louis XI. and Charles VIII., and had the complete confidence of François, who was wont to call him 'mon père,' till he was falsely accused by the king's mother, Louise de Savoie, of having embezzled public money, which she had really taken herself, and, by her influence, was hung in 1527. One of his sons succeeded him as *surintendant des finances*, and two others were bishops of Tours and Vannes.

20 k. *Neuillé-Pont-Pierre*, has an old castle. 11 k. S.W. is *Souzay*, with a fine xii. c. church, 2 k. S. of which is the *Château de la Motte Souzay*, of xii. c., xv. c., and xvii. c. 15 k. N.E. is *Neuvy-le-Roi*, whence a road leads (10 k. N.E.) to *Chemillé-sur-Dême*, which has a fine church of xii. c. and xv. c., with good stained glass and stall-work.

The line passes (r.) the *Château de la Roche-Racan*, rebuilt xviii. c., where the poet Honoré de Rueil, Marquis de Racan, was born in 1589.

37 k. *S. Paterne*. The xiv. c. church has a curious xv. c. terra cotta group representing the Adoration of the Magi, brought from the Cistercian abbey of *La Clarté-Dieu* (2 k. W.), founded in 1140.

The line passes (l.) the ruined castle of *S. Christophe*, opposite which (r.) is the xii. c. and xv. c. *Chapelle S. Gilles*.

44 k. *Dissay-sous-Courcillon*. The church is XII. c., XVI. c., and XIX. The famous Dangeau was born in the *Château de Courcillon*, now in ruins. 7 k. S.E. is *Bueil*, the cradle of an ancient family, of which there are three tombs in a collegiate church (founded 1476) united to the parish church.

70 k. *Mayet*. The *Church of S. Martin* (XII. c., XIV. c., and XVI. c.) is used as a Hôtel de Ville and Halle. Some small remains exist of the *Château du Fort des Salles*.

6 k. E., in the forest of Bersay, are the remains of the *Château de Haute-Perche*. 5 k. S.W. is the ruined *Château de Sarceau*.

4 k. W. is the *Lande de Rigale*, where the Constable Duguesclin gained a bloody battle over the English under Robert Knolles. An obelisk replaces the cross erected over the slain.]

[A railway leads S.E. from Tours to (145 k.) Bourges, by—

12 k. *Véretz*, with a renaissance church and a single tower of a château built by Jean de la Barre, chamberlain of Charles VIII., and inhabited, in the XVIII. c., by the Duc d'Aiguillon. At *Larçay* (2 k.) is a Gallo-Roman camp of peculiar construction.

18 k. *S. Martin-le-Beau* (de Bello), named from a victory gained over the Normans in the IX. c., by the aid of the relics of S. Martin. The central portion of the triple church is romanesque, of XII. c., with a good portal and tower. The apse is semicircular, and has no E. window. Gabrielle d'Estrées was born in the château of *La Bourdaisière*, in 1565. The line passes (1.) the XII. c. and XV. c. church of *Dierre*, with a stone spire.

25 k. *Bléré* (Hotel: *du Cheval Blanc*—an excellent country inn, much frequented by young Englishmen studying French). The village is 1 k. S. of the station. Close to the inn is *S. Croix*, a cruciform church with a noble octagonal tower, bearing a low XIV. c. spire, and with romanesque apsidal chapels to the chancel and E. side of the transepts. Of the three parallel naves, that on the l. is chiefly romanesque, with wooden vaulting. The bay which precedes the apse is interesting from its

rudimentary XII. c. vaulting: that on the r. has beautiful Plantagenet vaulting. The *Hôtel du Gouverneur* is renaissance. At the S.E. end of the little town, in a grassy space at the junction of the roads to Montrésor and Montrichard, is the beautiful little debased gothic *Chapelle du Marché*, with a polygonal apse and octangular dome, built 1526, in memory of Guillaume de Seigne, treasurer and receiver-general of artillery.



CHAPELLE DU MARCHÉ, BLÉRÉ.

At 7 k. S., near *Sublaines* (on the road to Loches), which has a romanesque church with a fine low tower and a curious XI. c. font, are a dolmen and *Les Danges de Sublaines*, two mounds said to have been erected by Clovis and Alaric II., to mark the limits of their states.

32 k. *Chenonceaux* (Hotel: *du Bon Laboureur*—good and clean. Omnibus (40 c.) sets visitors down for the château).

Chenonceaux, though a small château, is, architecturally, one of the most beautiful in France. A long avenue (crossing the railway) leads to it from the end of the little village. It is built

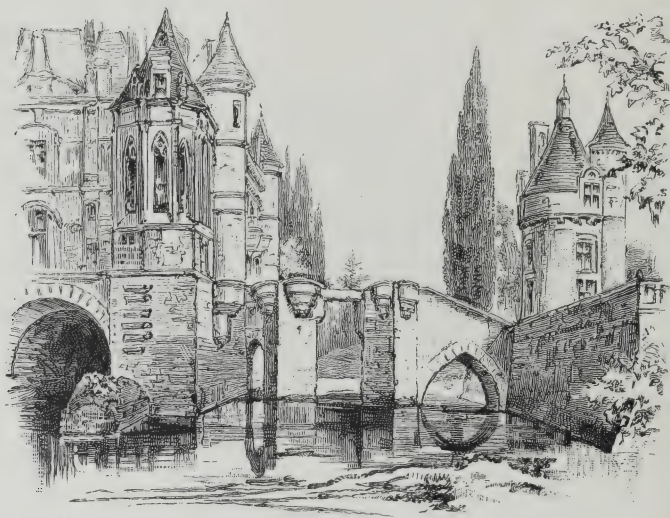
on arches over the Cher, and the peasants (on ringing a bell) are still permitted to use its galleries as a bridge. The original château was founded on the site of a mill by Thomas Bohier, receveur-général des finances in Normandy, and his wife, Catherine Briconnet, in 1496. Bohier died, leaving only a portion of the principal building completed, and bearing the device: 'S'il vient à point, me souviendra.' His son was obliged to give up the château to the state, in payment of his father's debts. François I. frequently came to hunt there. Henri II. gave the estate, with the duchy of Valentinois, to Diane de Poitiers, who employed Philibert Delorme to build the bridge over the Cher. But, after the death of Henri II., Diane was compelled to exchange Chenonceaux with the Queen Regent, Catherine de Médicis, for Chaumont. Catherine, in 1560, built the long gallery upon the bridge erected by Diane, and the stables. She bequeathed the château to her daughter-in-law, Louise de Vaudemont, wife of Henri III., who lived there in her widowhood. Queen Louise died in 1601, and the château afterwards belonged to the Duchesse de Vendôme, to the Ducs de Vendôme, to Marie Anne de Bourbon, granddaughter of the great Condé, to the princess-dowager of Condé, and to the Duc de Bourbon, who sold it, in 1730, to the farmer-general Dupin, whose clever wife received all the witty French society of her time here.

'Elle était Mlle. de Fontaines, et passa pour être la fille de Samuel Bernard, du moins Jean-Jacques Rousseau le rapporte. Elle apporta une dot considérable à M. Dupin. . . . On sait comment Jean-Jacques Rousseau devint secrétaire de M. Dupin, et habita Chenonceaux avec eux, comment il devint amoureux de Madame Dupin, qui était belle comme un ange, et comment il risqua imprudemment une déclaration qui n'eut pas de succès. Il conserva néanmoins des relations d'amitié avec elle.

'Mme. Dupin cultivait les lettres et la philosophie sans ostentation et sans attacher son nom aux ouvrages de son mari, dont cependant elle aurait pu, j'en suis certaine, revendiquer la meilleure partie et les meilleures idées. Elle a laissé à Chenonceaux quelques écrits fort courts, mais très-pleins d'idées nettes et de nobles sentiments. . . . Belle et charmante, simple, forte et

calme, madame Dupin finit ses jours à Chenonceaux dans un âge très-avancé.'—*George Sand, 'Hist. de ma Vie.'*

Chenonceaux has recently been the property of Mme. Pélouze, sister of Mr. Wilson (son-in-law of the President Grévy), and was sold in the winter of 1888-89 to the Crédit Foncier.



CHENONCEAUX.

'Le château de Chenonceaux, groupe élégant de constructions élevées sur une île du Cher, à la place d'un ancien moulin et sur un pont qui rejoint l'île à l'une des rives, est un des merveilleux édifices de la Renaissance. Philibert Delorme, Germain Pilon, Jean Goujon, Benvenuto Cellini, Le Primatice, et d'autres grands artistes furent appelés à le construire et à l'orner. Ce fut aussi une demeure royale, mais l'époque de sa vraie gloire est le dix-huitième siècle, alors que la société littéraire, appelée par l'hospitalité du fermier-général Dupin, y réunissait ses plus illustres représentants.—*Élisée Reclus.*

‘Le chastel de Chenonceaux et une belle place et maison assise sur la rivière du Cher en beau et plaisant pays. . .’—*François I.*

‘Le chasteau de Chenonceaux est assis en un des meilleurs et plus beaulx pays de notre royaume.’—*Henri II.*

‘Chenonceaux est un lieu à la décoration et embellissement duquel notre défunte mère s’est plus que à nul autre affectée et délectée.’—*Henri III.*

‘Je passai par Chenonceaux, ancienne maison de la plus extraordinaire figure que l’on puisse voir. C’est une grande et grosse masse de bâtimens sur le bord de la rivière du Cher, auquel tient un grand corps-de-logis de deux étages bâtis sur un pont de pierre qui traverse la rivière. Tout ce corps-de-logis se compose de deux galeries, qui sont par ce moyen dans un aspect fort agréable. Il ne manque à cette maison qu’un maître qui voulut y faire la dépense de la peinture et de la dorure que mériteroient ces deux pièces : les appartemens de la maison, quoique d’un antique dessin, sont néanmoins assez beaux. Pour les jardins, il ne manque que ce que l’on n’y veut pas faire ; les eaux, les bois, et toute la disposition naturelle qu’on peut souhaiter s’y trouve le plus heureusement qu’il est possible. Ce lieu appartient à M. de Vendôme, et lui est venu de la maison de Lorraine par la reine Louise, soeur de M. de Marceur, qui, depuis la mort de Henri III., y avoit toujours fait sa demeure ; l’on y voit encore sa chambre et son cabinet, qu’elle avoit fait peindre de noir semé de larmes, d’os de morts et de tombeaux, avec quantité de devises lugubres. L’ameublement est de même : il n’y a pour tout ornement dans cet appartement qu’un portrait en petit d’Henri III., sur la cheminée du cabinet.’—*‘Mémoires de Mlle. de Montpensier.’*

The château and its grounds are always open to visitors. The *concierge* lives in the *donjon*, a cylindrical tower, which stands on the mainland, and is a remnant of the old manor of the Marques family. External beauty is now entirely confined to the architectural design ; modern restoration has scraped everything into

absolute newness. The gondolas on the river and the lanthorns at the little wharfs have a Venetian sentiment.

A finely vaulted passage runs through the château. On the l. is the *salle à manger*, with a great salamander over the chimney-piece, and through it is the chapel. On the r. is the *Chambre de Diane de Poitiers*. The long gallery over the Cher has been recently used as a library, and in the middle of its ceiling is introduced that which belonged to the chamber of Queen Louise de Vaudemont, painted black and white (with all her furniture) after the murder of Henri III. In the piers of the bridge beneath are the kitchen and offices, and the *Bath of Catherine de Médicis*. A beautiful stone staircase leads to the upper gallery and apartments. The château, which only contains twelve principal chambers, had in 1888 a good deal of old furniture (now dispersed), but very little which originally belonged to the building, and the rooms inhabited by the late proprietor were decorated in execrable taste.

39 k. *Montrichard*. The town (1 k. E. of the station) is built round the curious castle tower, supposed to have been erected by Foulques Nerra in the beginning of the xi. c., and which has encircling walls of xiii. c. and xv. c. It is built of the *tuffeau de Saumur*, a soft stone which hardens when exposed to the air. In the principal street, at the end of which the castle rises most picturesquely, is a romanesque house, in which the ground floor has cradle-vaulting and the first floor a good window; other houses are of xv. c. The interesting church of *Nanteuil*, charming in its varied outline, has three bays of a xii. c. nave, a transept, and three romanesque apses, polygonal externally. The brackets which support the vaulting are exquisitely carved. The rich W. door is xv. c. In the xv. c. also was built, partly at the expense of Louis XI., the *Chapelle de la Vierge*, of two stories, the lower serving as a *Chapelle des Morts*, the upper containing a much revered image.

7½ k. S. is the beautiful ruined monastic church of *Aiguesvives*, of xii. c., xiv. c., and xv. c. It is situated in a private garden (shown), and consists of a nave with aisles, a central octagonal tower and transepts, and the usual triapsal E. end. 2 k. from the station is the (xv. c., xvi. c., and xvii. c.) *Château de Chissay*.

50 k. *Thésée*, the ancient Thassiaca, has a Gallo-Roman monu-

ment of unknown origin. Preceded by a square court, is a vaulted hall communicating with other rooms.

57 k. *S. Aignan* (Hotel: *de la Gerbe d'Or*—a good country inn), 2 k. from the station (omnibus), is the picturesque and interesting little town, nestling under its great château, on the l.



MONTRICHARD.

bank of the Cher: it retains several curious old timber houses. The noble *Church* is a very fine specimen of florid romanesque. The nave is preceded by a porch, open on three sides, and surmounted by a room. The interior, very striking in its proportions, is rendered almost new by restoration. At the cross under the tower, is an octagonal cupola. A stone staircase ascends from

the church to the *Château*, beautifully situated on a lofty terrace. Under Louis XIV. it belonged to the Duc de Beauvilliers, who was governor to the three grandsons of the king. The ruins of the feudal castle are of XIII. c. and XV. c. The later château, of the renaissance and XVII. c., has been restored by the Prince de Chalais, heir of the Ducs de S. Aignan. The interior is shown. On the r. bank of the Cher, at some distance from the town, is a *Leper Hospital*, of XI. c. or XII. c.



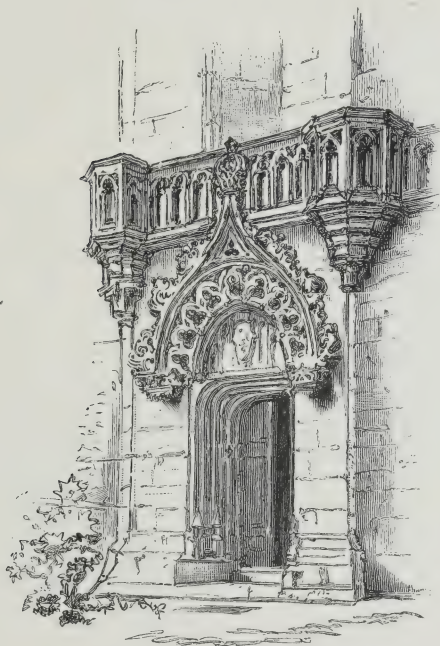
S. AIGNAN.

Valençay (18 k.) may be visited from S. Aignan (carriage for the whole day, 12 fr.). The road passes close to the very fine ruined castle of *Villentrois*. The fine half-ruined château of *Luçay-le-Mâle* (c. 25 k. S.E.), upon the Modon, may also be visited from S. Aignan.

71 k. *Selles-sur-Cher* (1 k. from station). The name, formerly *Celles*, is derived from the cell of the hermit Eusice (*ob. c. 542*), who predicted to Childebert his victory over Amalaric. The church of S. *Eusice* somewhat resembles that of S. Aignan. The

triple nave, of  $6\frac{1}{2}$  bays, was restored in the XIII. c. and XV. c. There is a long transept with apses. The ambulatory, destroyed in XVI. c., is restored. Outside the apses are large friezes, with bas-reliefs from the New Testament and the history of S. Eusice.

The abbatial buildings, which belonged in turn to canons



PORTAL OF CHÂTEAU, S. AIGNAN.

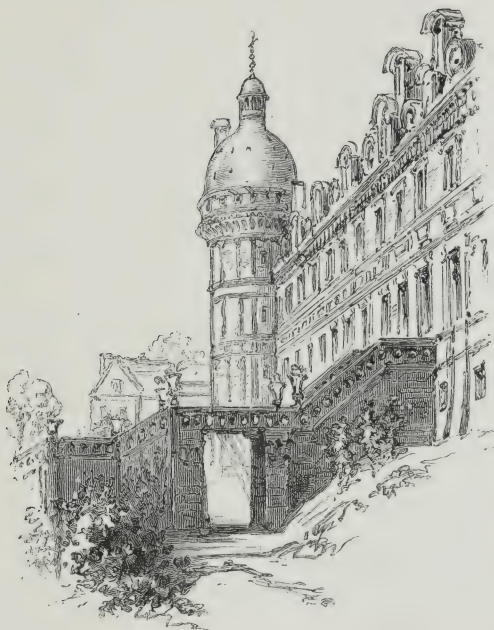
regular, Benedictines, and Feuillants, have been partially rebuilt in XVII. c. The *Hôtel de Ville*, and the two remaining pavillons of a château built by Philippe de Béthune, younger brother of the great Sully, are of the same date. Behind the church is a little XIII. c. building, and a house is of that period.

A public carriage leaves Selles twice daily for (16 k.) *Valençay*

(Hotel: *du Roi d'Espagne*—very good), famous for the magnificent château of the Duc de Valençay et Sagan. On the road hither, and throughout this district, we may observe the large stone crosses at the cross-roads, with hundreds of little wooden votive crosses round them. The latter part of our way lies through the *Forêt de Valençay*, abounding in stags. Reaching the white town of Valençay, we are struck by the splendid renaissance portal of the château on the side of the *cour d'honneur*, but the most peculiar feature is the two great domed round towers on the W., encircled by a band of rich sculpture under the roof, and connected by a long wing, which is approached by a drawbridge over a dry moat, from a terrace set with huge orange trees. The S. façade faces lofty terraces over the wooded valley and river. The gardens and park are full of beauty.

The château (shown daily from 8 to 5) is remarkable as a type of the architecture of the middle of the XVI. c., when the graceful decorations of Italy were encrusted upon a French fortress of the middle-ages. It was built 1540, by Jacques d'Étampes, in the reign of François I., and, being purchased by the Prince de Talleyrand, was assigned by Napoléon I. as a residence to the captive Ferdinand VII. and the Infante of Spain, still commemorated in the park by the *Allées des Princes d'Espagne*. The first wife of the present possessor was a niece of Talleyrand, and inherited the fine pictures, etc., presented to him by royal admirers, which are now to be seen here. The rooms on the ground floor have striking portraits of Louis XVIII. and Charles X.; Napoléon I., by David; Louis-Philippe; the Duc de Courlande, last reigning member of the House of Biron (who was maternal grandfather of the Duchesse de Valençay); Ferdinand VII.; and the Prince de Talleyrand, by *Prud'hon*. Magnificent busts of Molière and La Fontaine are by Houdon: at the foot of the stairs is the Paris of Canova. The bedroom of Talleyrand retains its original furniture; and his rich court dresses and orders are preserved in cases. Amongst the pictures is an interesting drawing of Fox giving his arm to the aged Talleyrand, inscribed, 'The Lame leading the Blind.' A long gallery on the upper floor is hung with an important series of life-size portraits of the family of Talleyrand (Duc de Courlande, Duc and Duchesse de

Dino, etc.) The chambre de Ferdinand VII. is preserved. In the *Galerie de la Chapelle* is a very valuable collection of engravings which belonged to Talleyrand, the space between each window illustrating an especial group of celebrities—French, German, and English. The *Library* (25,000 vols.)



CHÂTEAU DE VALENÇAY.

contains the easy chair on wheels used by Louis XVIII. in his infirmity, given to Talleyrand by Charles X.; also the saddle of Talleyrand. The *Cabinet de Médailles* has a fine collection of miniatures. The carriage used by Ferdinand VII., and in which he took two months to travel hither from Madrid, is preserved in the coach-house.

In the town is a *Hospice*, endowed by Talleyrand, and its chapel contains his grave and that of Marie-Thérèse Poniatowska, sister of the famous Poniatowski.

‘J’arrivai à Valençay aux flambeaux; je crus entrer dans une maison enchantée. Il y a un corps de logis, le plus beau et le plus magnifique du monde; le degré y est très-beau, et l’on y arrive par une galerie à arcades qui a du magnifique.’—‘*Mémoires de Mlle. de Montpensier.*’

4 k. S.E. of Valençay, near *Vicq-sur-Nahon*, is the fine xvi. c. *Château de la Moussetière*.

80 k. *Chabris-Gièvres*. *Chabris*—Carobriva (bridge over the Cher)—(4 k. S.W.) has a curious church (of x. c., xii. c., xiii. c., and xv. c.), in the walls of which are fragments of masonry and sculpture attributed to the first centuries of Christianity. In the romanesque crypt, a wooden statue of S. Phalier is an object of pilgrimage. 6 k. distant, on the road to Valençay, is the little disused monastic xii. c. church of *Varennes*.

88 k. *Villefranche-sur-Cher*, where the line to Blois branches off (see p. 54). There is no buffet at the station, but an excellent luncheon is always ready for passengers by the midday train at the little *Hôtel de Marseille*, close by.

About 18 k. S., near Graçay, is the curious romanesque xi. c. church of *S. Oustrille*.

(A branch line will lead from Villefranche to (115 k.) Le Blanc, passing (30 k.) *Vatan*, where the church of *S. Laurian* is a very curious building, partly of xi. c., and Levroux, see ch. iv.)

97 k. *Mennetou-sur-Cher* has ramparts of xiii. c. and remains of a château and a church of xii. c. and xv. c. A romanesque gate-tower is unusually interesting and picturesque.

113 k. Vierzon, see ch. iv.]

[A line leads S.E. from Tours to (118 k.) Châteauroux, by—

17 k. *Montbazou*, on the Indre, built in the x. c. around a castle erected by Foulques Nerra, Comte d’Anjou. The quadrangular keep, flanked by buttresses, was rebuilt in the xii. c. Since 1866 it has been surmounted by a colossal statue of the Virgin. One

of the town gates remains. 2 k. N.E. is the xvii. c. *Château de Couzières*, of the Ducs de Montbazou: an inscription records the meeting (Sept. 5, 1619) of Marie de Médicis and Louis XIII., which took place there, and led to their reconciliation.

22 k. *Esvres*. The church (x. c. and xi. c.) has a stone spire and stall-work of xv. c.: near it are two tourelles of a destroyed monastery. Opposite Esvres a bridge leads to the *Plateau de S. Maure*, whence there is a wide view.

27 k. *Cormery*, which had a famous Benedictine abbey, founded in viii. c. by one of the courtiers of Charlemagne, and where the famous Alcuin established a school. Of the *Monastery* only a beautiful ruined xiii. c. refectory, part of a cloister, and a fine romanesque tower, bearing an octagonal spire with eight lights, remain. The parish church, at the other end of the town, is a very interesting building of xi. c. and xii. c. It has a nave without aisles, an apsidal chancel, transepts with eastern apses, and an unfinished central tower. The roofs of the apses are semi-domical. The tower compartment has a hemispherical dome, with pendentives resting on pointed arches.<sup>1</sup>

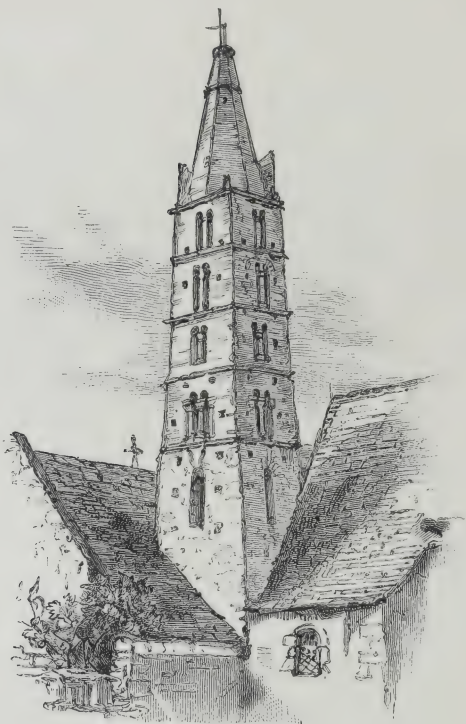
On the r. bank of the Indre (1 k.) is the romanesque church of *Truyes*, with a magnificent tower of five storeys. 6 k. N. are a chapter house and other remains of the *Abbaye de S. Jean des Grès*. 5 k. N.E. is the circular *Tour des Brandons*, of xi. c. From the line, on r. of the Indre, are seen the fine rocks of *Courçay* which has a romanesque church with xvi. c. spire.

34 k. *Reignac*. The church (2 k. N.E.) is partly Carolingian. There is a dolmen here.

47 k. *Loches* (Hotels: *de la Promenade*—tolerable; *de France*), still a very interesting and beautiful place, and well worth a visit, though the spirit of 'restoration' has quite spoilt it for artists. The town, on a hill above the l. bank of the Indre, is united by a chain of houses and bridges to Beaulieu on the opposite bank. Loches rose around a monastery founded by S. Ours in the v. c. From the vi. c. it was defended by a castle. Under Charles le Chauve it became the seat of a hereditary government, which passed by marriage to the house of Anjou in 886, and belonged to it till 1205. Richard Coeur de Lion seized Loches in 1194, but it was recovered by Philippe-Auguste, who gave it in fief to

<sup>1</sup> See Caumont.

Dreux de Mello, constable of France, whose nephew sold it to S. Louis in 1249. From this time the castle was at once a state prison and a royal residence. Charles VII. often resided there with Agnes Sorel, who was buried in the parish church, and



TRUYES.

Loches was frequently visited by succeeding kings, and continued to be a royal city till the Revolution.

From the station the most conspicuous feature is the *Tour S. Antoine*, a beautiful renaissance remnant of a demolished church, now used as the town belfry. Entering the town by the fine xv. c.

*Porte des Cordeliers*, in the Rue S. Antoine is the *Hôtel Nau*, of the time of Henri II., which contains fine tapestries and a chimney-piece surmounted by a bust of Diane de Poitiers.

The *Rue du Château* has several good renaissance houses, especially (Nos. 10 and 12), *La Chancellerie* of the time of Henri II. On the r. is the renaissance *Hôtel de Ville*, built by Jean Beaudoin, 1535-43: it joins the *Porte Picoys*, of xv. c., with a beautiful renaissance niche.

The Rue du Château continues to ascend to the precincts of the Château,<sup>1</sup> which was once of vast dimensions, its plan covering a circumference of 2 k. At the N. point was the royal dwelling—*Logis du Roi*—inhabited by the French kings from Charles VII. to Louis XII.—now the Sous-Préfecture. Visitors are admitted to see the beautiful little *Oratoire d'Anne de Bretagne*, and, in the vaults, the tomb of Agnes Sorel, brought from the collegiate church, from which Louis XVI. gave the canons permission to expel it. It has a beautiful xv. c. statue, with angels at the head and lambs at the feet.

The collegiate church of *S. Ours* stands within the area of the château. It was begun by Geoffroy Grise Gonelle, Comte d'Anjou, in 962, and continued by his son Foulques Nerra, who built the nave.

‘C’est un monument unique au monde, complet et d’une sauvage beauté, un monument étrange, dans lequel viennent, pour ainsi dire, se fondre les influences de l’art oriental avec les méthodes de construire adoptées dans le nord au commencement du XII<sup>e</sup> siècle. L’église, qui est à une seule nef, est divisée par quatre travées à plan carré chacune. Sur les deux travées extrêmes s’élèvent des clochers; mais sur les deux travées intermédiaires, au lieu de coupoles ou de voûtes d’arête, ce sont des pyramides creuses portées sur des encorbellements qui couvrent la nef. On peut, par la pensée, se rendre compte de l’effet que produit un intérieur voûté d’une façon aussi étrange. Ces énormes pyramides creuses, obscures à leur sommet, causent un sentiment de terreur indéfinissable. Les grands triangles en encorbellement qui leur servent de base ne sont que la prolongation de quatre des plans

<sup>1</sup> Entered at the end of the Mail, succeeding the Rue du Donjon, which opens on the r. of the Rue Foulques Nerra.

de ces pyramides entre les arcs-doubleaux et les formerets. Ici, du moins, la construction est d'accord avec la forme: car des pyramides creuses, composées d'assises dont les lits sont horizontaux, constituent une des constructions les plus solides qu'il soit possible de combiner.'—*Viollet le Duc.*

The vaulted porch was added in the XII. c., and the magnificent portal is of that date. The first bay of the nave belongs to the building of 965, and is surmounted by a massive tower, to which an octagonal upper storey was added in XII. c. The pyramids of the two next bays are due to the Prior Thomas Pactius (*ob.* 1168).<sup>1</sup> The little crypt of S. Martin, also called the oratory of Louis XI., is shown by the sacristan. At one side of it is an oratory of S. Brice, with early fresco painting.

The *Donjon* is a very curious romanesque fortress of XII. c., and was used as the state prison. Thibault III., Comte de Tour, Jean, Duc d'Alençon, Pierre de Brézé, and Philippe de Savoie have been amongst its prisoners.

The *Prison des Évêques* retains the remains of a rude Chemin de la Croix, which the imprisoned bishops made for their devotions, and a primitive bénitier. The marks remain to show where they clung with hands and knees to obtain some light from the window. Beyond the garden were the rooms occupied by Marie de Médicis when she fled from Blois, and the window by which she escaped from Loches. In the vaults of the *Tour Ronde* are the traces of the iron cages, suspended from the ceiling, in which Louis XI. shut up his victims, and especially Cardinal la Balue, who is falsely said to have been their inventor. They were eight feet square, and were so arranged that they could be raised or lowered to the level of the king, who would come with Olivier le Daim, to question and mock his captives, by a secret passage which still exists.<sup>2</sup> On the staircase is a wooden grille, in front of the prison said to have been occupied by Philippe de Comines. The ordinary prisons of Loches were in the vaults of the xv. c. building called *Le Martelet*, of which the upper storeys are destroyed. The prison which

<sup>1</sup> There is a similar cupola in the ruined church of S. Orens, near Argelez, in the Hautes-Pyrénées.

<sup>2</sup> Some authorities think that the Cardinal was never at Loches, but was only imprisoned thus for ten years in the château of Onzain.

Ludovico Sforza, il Moro, occupied for nine years, is covered with inscriptions and rude drawings and paintings from his hand, including a portrait of himself. He died in an upper chamber of the tower in 1510.

The traveller should ascend the little hills near Loches for the views. The *Chapelle de Vignemont* has frescoes of XII. c. and XIII. c. The *Donjon de Mauvière* (2 k.) is a square tower of XIV. c.



LOCHES.

1 k. E. of Loches, in a direct line from the *Porte des Cordeliers*, is *Beaulieu*. One of the best views of Loches, with its castle and church, is to be obtained just before passing (r.) the renaissance (1529) *Château de Sansac*. *Beaulieu* has more picturesque streets than Loches itself, and has several admirable XIV. c., XV. c., and XVI. c. houses. Its noble abbey-church, partly ruined, was built (1008-12) by Foulques Nerra, who is buried here. The grand belfry is XII. c. The abbatial buildings are used as *mairie* and schools. On the outside of the abbot's house (XVI. c.) is an open-air pulpit. Artists will draw the beautiful old mill on the river. The church of *S. Laurent* is early gothic.

At the end of the town is the XII. c. *Tour Chevallon*. 2 k. N. are remains of the *Roman Aqueduct of Contré*.

11 k. N., on the way to Montrichard, is the church of *Genillé*, with a beautiful alabaster bénitier of 1490, and a remarkable XVIII. c. rétable, representing the appearance of the Virgin to S. Dominic.

10 k. N.E., in the direction of S. Aignan, is the *Chartreuse du Liget*, founded by Henry II. of England in 1176. The circular *Chapelle du Liget* contains a series of frescoes of the XIII. c. At 17 k. is *Montrésor*, with a fine renaissance château (Comte Branicki), and a renaissance church containing the magnificent tomb of Imbert de Bastarnay (1523), his wife Georgette de Montchenu, and their son François. The stalls are XVI. c.

55 k. *Verneuil-S.-Germain*. *Verneuil* (3 k. S.W.) has an XVIII. c. château with a XIV. c. chapel. 2 k. N.W. is *Bridoré*, which has a XV. c. castle.

68 k. *Châtillon-sur-Indre*. The church is XI. c. with XVI. c. stalls. There are fine ruins of a castle with a XIII. c. keep.

(The road from Châtillon-sur-Indre to Blanc passes (at 18 k.) *Azay-le-Ferron*, which has a XII. c. church, and a château partly of 1480 and partly renaissance. 6 k. from hence is *Paulnay*, where the church has a romanesque façade of very graceful detail.)

76 k. *Clion*. 1. of the line the picturesque and beautiful XV. c. *Château de l'Isle Savary* rises above the Indre. The *Chapelle de Marteau* is XI. c. 7 k. S.W. is the *Château de Fromenteau*, where Agnes Sorel was born in 1409.

84 k. *Palluau-S.-Genou*. *Palluau* (2 k. N.W.) has a ruined castle, with a circular keep, a gate of XVI. c., and chapel of XIV. c. The church is XII. c. and XVI. c. *S. Genou* (1 k. E. of the station) preserves the choir and transept of a very beautiful abbey-church of XI. c. The monastery, which possessed the body of S. Génulphe or Genou, bishop of Cahors, was first established at *Estrées* (1 k. r. of the line), which preserves a fine XII. c. *lanterne des morts*.

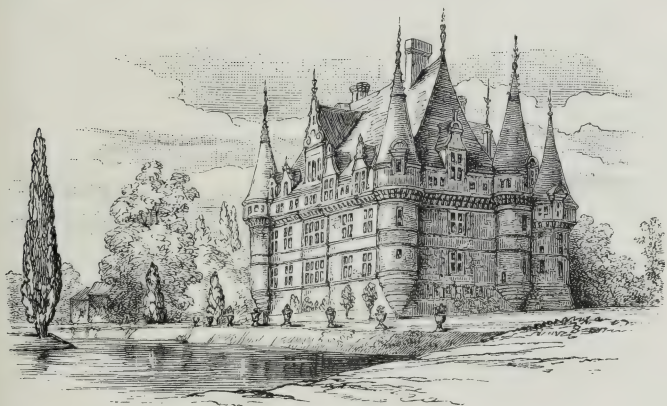
104 k. *Villedieu*, has a mutilated XII. c. church.]

[For the line from Tours to Bordeaux see ch. ii.]

[A line runs S.W. from Tours to Bressuire (see ch. iii.) by—

10 k. *Ballan*, which has remains of a Commanderie of the Knights of Malta, and a church of XI. c. and XVI. c. 1. is the *Château de la Carte*, of which the chapel has beautiful XVI. c. glass.

22 k. *Vallères* has a curious church of XI. c. and XII. c. It has a massive S. tower with an E. apse. The tower compartment is



AZAY-LE-RIDEAU.

a cylindrical vault, the apse semi-domical. Near this is the menhir of *La Pierre aux Jons*.

26 k. *Azay-le-Rideau* (Hotel: *du Grand Monarque*). The town (2 k. from station—omnibus) on the r. bank of the Indre, is famous for its glorious renaissance *Château*, built early in the reign of François I. by Gilles Berthelot, Mayor of Tours, secretary to the king, and afterwards treasurer-general of finances. Its after-owners included the diplomat Guy de S. Gelais, and Henri de Beringhem, who built the stables and decorated the rooms occupied by Louis XIV. when he visited

Azay. The present owner—le Marquis de Biencourt—allows the château to be shown to strangers.

The château stands in a small low-lying park, and instead of a moat, the river Indre surrounds the building on all sides, and it rises directly from the water. It consists of two sides of a square, one side being prolonged and abruptly truncated at an outward angle. The ornament of the main building is confined to the cornice and to the connecting panels of the different storeys, except where the magnificent high portal stands rich in carving, the first frieze showing in bas-reliefs the salamander of François I. and the ermine of his wife, Claude de Bretagne, with the device 'Nutrisco et extinguo.' The towers at the angles are pierced with beautiful cross windows, and have pyramidal roofs crowned with spikes and adorned with chimneys. In the interior the principal feature is the staircase, vaulted with pendants and decorated with medallions. There is a large collection of historic portraits. The façade of the church of Azay is XI. c.

5 k. N.W. of the station is the church of *Lignièrès* (XII. c., XIII. c., and XV. c.), with paintings symbolical of the labours of the months.

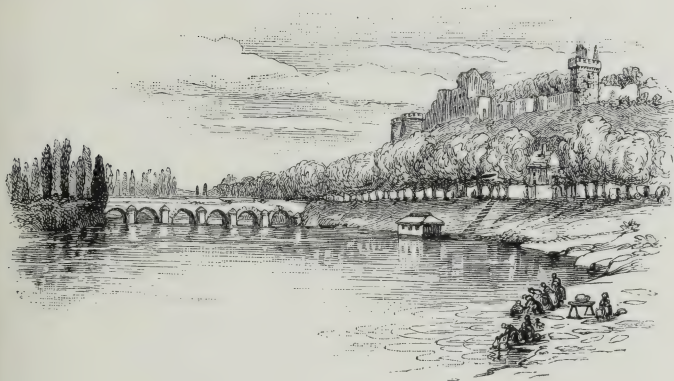
The railway leaves to r. the *Château de l'Islette*, flanked by machicolated towers.

33 k. *Rivarennès*. 3 k. S. is (near the railway) the well-preserved camp of *Turpenay*, near which are some ruins of an abbey. The line soon enters the forest of Chinon.

44 k. *Huismes*. The village (3 k. N.) has a XII. c. church. Near this are the *Château de Tours*, which formerly belonged to the archbishops of Tours, now a farm; the handsome XV. c. *Château de la Ville-au-Maire*, now restored; the ruined *Château de Bonnaventure*, said to have been built by Charles VII. for Agnes Sorel; and *La Chancellerie*, an admirable but dilapidated building of the XVI. c. The line passes (r.) the XVII. c. *Château de la Grille*.

50 k. *Chinon* (1 k. r. from the station. Hotels: *de France*; *de la Boule d'Or*), the ancient Caino, existed in Roman times. S. Brice founded a church there in 427, and S. Mexme a monastery and second church. Clovis made Chinon one of the principal fortresses of his kingdom. In the XI. c. it belonged to

the Counts of Touraine, one of whom, Thibaut III., gave it up to Geofroy Martel in 1044. Thus, in the XII.c., it came to Henry II. of England, who preferred it to all his other continental possessions, often inhabited it, and died in the château in 1189. Chinon was besieged, taken, and united to France by Philippe-Auguste. Charles VII. assembled the States-General there whilst the English were besieging Orléans, and, in the most troublous times, gave here the magnificent fête in which, when



CHINON.

he asked the brave La Hire what he thought of his preparations, he received as answer, 'Sire, je pense qu'on ne saurait perdre un royaume plus gaiement.' Philippe de Comines was governor of the castle and town under Louis XI.

From the little place near the Hôtel de France a road leads up to the castle, which can be entered by ringing at the Pavillon de l'Horloge. The château is comprised of three fortresses. Of the *Château de S. Georges*, the outer of the three, added by Henry Plantagenet to the earlier castles, from which it is separated by a deep fosse, nothing remains but the outer walls. The

*Château de Milieu* was built on the ruins of the Roman camp, in XI. c., XII. c., and XIII. c., but often restored afterwards. At its S.W. extremity is the *Grand-Logis* (XII. c. and XV. c.), where Henry II. died, and Charles VII. and Louis XI. lived. It was in its great hall that (March 8, 1429) Jeanne Darc was presented to Charles VII. The third and innermost castle, called *Château de Coudray*, is separated from the Grand-Logis by a deep trench, on the opposite side of which rises the polygonal *Tour S. Martin*, battlemented and machicolated, and containing a XIII. c. chapel. The principal watch-tower is the *Tour du Moulin*. It was in the Château de Coudray that a residence was appointed for Jeanne Darc during her stay at Chinon. The two inner courts are occupied by gardens.

The little town of Chinon has picturesque winding streets. At a corner of the Rue S. Étienne, near the church, is a timber house, with rude carving of the stoning of S. Stephen. The church of S. Étienne, begun by Charles VII. and finished by Philippe de Comines, has a very rich portal, divided into two bays. The interior is a single nave, into which one descends by steps. This church possesses the curious (X. c. or XI. c.) cope called *La Chape de S. Mexme*. A little further in the same direction is the *Church of S. Mexme*, formerly collegiate, but now disused. Its choir and transept were destroyed by the fall of the central tower in 1821. The outer façade has curious remains of sculpture of the beginning of XI. c. The l. tower is romanesque, and retains XI. c. frescoes; that on r. was rebuilt XV. c. The inner façade has sculptures of IX. c. or X. c., and the central nave is X. c., with side aisles added XI. c.

*S. Maurice* has a gothic nave of Plantagenet date, to which a nave of the XVI. c. is united. The vaulting, of XII. c., is interesting from its sculptured bosses and the statuettes sculptured at the base of the ribs. The choir, with a straight end, is flanked by two chapels. The romanesque choir is crowned by a stone (XV. c.) spire.

On the quai, near the bridge, is a statue (by Hébert, 1882) of Rabelais, who, the son of a publican, is said by natives of Chinon to have been born in a house of the Rue de la Lamproie. On the island in the Vienne, 150 Jews, charged with poisoning the fountains, were burnt on an immense scaffold in 1381.

At *S. Louant* ( $2\frac{1}{2}$  k. W.) four sarcophagi of the VII. c. have been discovered in the ruins of an ancient priory, one of them containing the relics of the saint: they are preserved under the chapel of the *Soeurs Augustines de Chinon*.  $2\frac{1}{2}$  k. further is the XV. c. *Château de Coulaine*, built by the family of Garguesalle, who still possess it.

(For the line from Chinon to Port de Piles, and for the road to Saumur and Fontevault see later.)

55 k. *La Roche-Clermault*, has a XII. c. church with XVI. c. spire. 1 k. E. is *La Devinière*, usually believed to have been the birthplace of Rabelais. The neighbouring *Château de Coudray-Montpensier* is XV. c.

61 k. *Beuxes*, has a gothic church with a tall tower, and remains of a castle.

73 k. *Loudun*, not worth a halt, was once a fortified town, and retains one of its old gates, the *Porte du Martray*. A square XII. c. tower remains of the old *Château*, destroyed by Richelieu: its site is occupied by a promenade. The church of *S. Pierre du Marché*, begun under Philippe-Auguste, has a rich renaissance portal: the tower and its stone spire are XV. c. *S. Pierre du Martray* has side chapels with XV. c. gables. The fine romanesque church of *S. Croix* is now a corn-market. The *Couvent des Carmes* has a fine XV. c. chapter-house. In the neighbourhood of Loudun are two dolmens: one of them near (2 k. S.W.) the *Château de la Bâtie*, which has a portal like an arch of triumph, a *salle des gardes*, and curious kitchen. 4 k. S. of Loudun is *Chalais*, with a church of XI. c., XII. c., XIV. c., and XV. c. and the transition romanesque *Chapelle de Nouzilli*, used as a barn. 3 k. further is the ruined castle of *S. Cassien*, and 3 k. E. of this is the transition church of *Angliers*, with XVI. c. choir and glass.

81 k. *Arcay*. At the hamlets of *Briande* and *Chassigny* are dolmens.  $4\frac{1}{2}$  k. N. is the curious and picturesque *Château de Ranton*.

86 k. *Pas-de-Jeu*. 4 k. S.W. is the interesting renaissance *Château d'Oyron*, see later.

98 k. *Thouars* (Hotel: *du Cheval Blanc*—very clean and good), was once governed by its own viscounts, who were faithful vassals

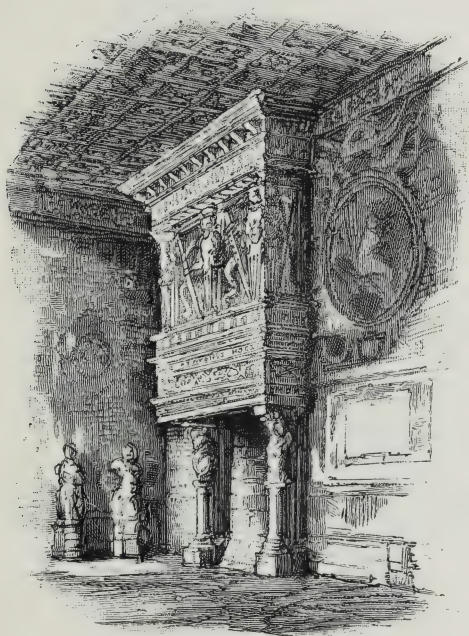
of the Plantagenet kings. From these it passed to the family of La Trémouille, for whom it was created a duchy in 1563. The *Château*, now used as a prison, occupies a rocky precipice above the Thouet. It was built in the reign of Louis XIII. by Marie de la Tour, wife of Henri de la Trémouille, at a cost of 1,220,000 livres. The *Sainte Chapelle*, joining the château, but open to the public, was finished in 1514, from designs of André Amy, at the cost of Gabrielle de Bourbon, wife of Louis II. de la Trémouille. Beneath is the vault in which the family of La Trémouille is buried. Three chapels below are cut out of the rock.

The church of *S. Laon* is XII. c., altered in XV. c. It has a good transition tower. Formerly it contained the tomb of Margaret of Scotland, first wife of Louis XI. The still existing monument of Abbé Nicolas (XV. c.) has reliefs of the Passion. *S. Médard* is chiefly XV. c., with a very rich XII. c. portal, plentifully adorned with sculpture. A door on N. has curious ornamentation. The vaulting of the wide single nave is very fine. The *Tour du Prince des Galles* is XIII. c.; the massive *Porte du Prévôt* is XIV. c. The *Maison du Président* is a picturesque building with a good XVI. c. tower.

Thouars is the best point from whence to make the interesting excursion (12 k.; carriage, 8 fr.) to the *Château d'Oyron* (Marquise d'Oyron), founded (1546) by Claude Gouffier, grand écuyer de François I., and which, in the middle of the XVII. c., passed to François d'Aubusson, Duc de la Feuillade. In 1700, the domain was purchased from Louis de la Feuillade by the Duc d'Antin, legitimate son of Mme. de Montespan, who resided here after her disgrace. It afterwards belonged to the Maréchal de Villeroy and the family of Boisayrault. The present Marquise d'Oyron only occupies one wing of the château, which is liberally shown to strangers.

The château is approached through semi-deserted gardens. The vast cream-coloured buildings comprise a centre with wings, and are very rich in renaissance decoration. The wall, above a cloister with twisted columns, has medallions of heroes of various ages. In the interior the motto 'Hic Terminus haeret' appears constantly repeated. A broad twisted staircase leads to a magnificent gallery on the first floor, with a beautiful painted

ceiling. The walls are covered with frescoes relating the story of the Trojan war. At the further end is a splendid chimney-piece. The *Chambre du Roi*, which has a medallion of Louis XIV., has a very rich ceiling, but the finest decorations are those of the *Salle des Muses*. The view from the moated terrace over-

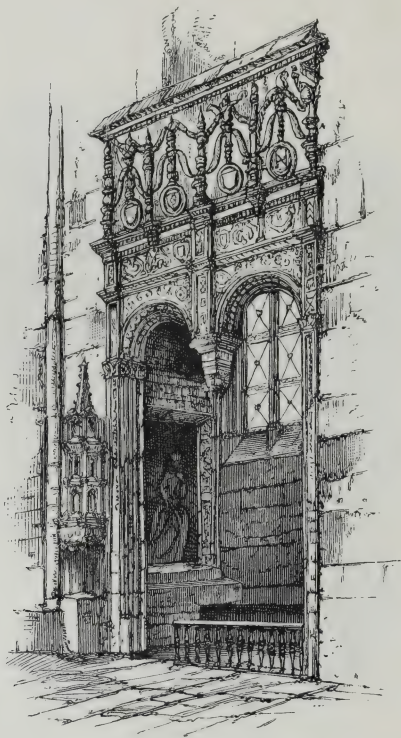


IN THE GALLERY, CHÂTEAU D'OYRON.

looking the vast plain, rich in corn and wine, and ending in blue distance, is striking. The glazed pavement of a little boudoir is the product of a manufactory established at Oyron under Henri II.

The handsome renaissance *Parish Church* of S. Maurice,

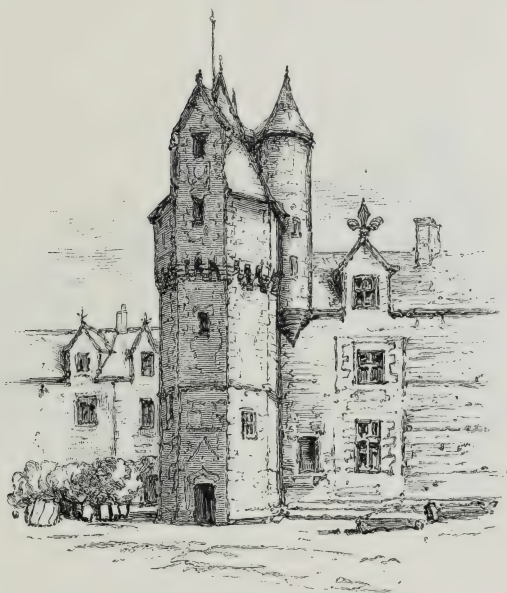
which formerly served as a chapel to the château, was founded in 1518 by Artus Gouffier. In the transept, barbarously mutilated by the Huguenots, are four noble marble tombs—of Philippe de



BANC SEIGNEURIALE, OYRON.

Montmorency, wife of Guillaume Gouffier ; of her children, Artus and Guillaume Gouffier ; and of Claude, son of Artus and Grand Écuyer du France. In spite of its mutilation, the tomb of Philippe, surrounded by mourning widows, is very striking. On

either side of the altar are *bancs seigneuriaux*, rich in renaissance decorations: near that on the r. is a beautiful gothic tabernacle. A dried crocodile hangs in the r. transept.<sup>1</sup> A hospice in the village, founded by Mme. de Montespan, contains a portrait of her, attributed to Mignard.



MAISON DU PRÉSIDENT, THOUARS.

6 k. N. is *Curçay*, with a XII. c. and XV. c. church, a machicolated castle, and XVI. c. manor-house.

10 k. N.E. is *Tourtenay*, where the little church of S. Fort is partly of the VIII. c.

<sup>1</sup> As at Abbeville and S. Bertrand-de-Comminges.

Another excursion should be made from Thouars to (16 k. ; carriage, 9 fr.) *S. G  n  roux*. It is not an interesting drive, but a lovely spot, where the Thouet runs through luxuriant woods, and is crossed by a very fine old bridge under the hill crowned by ruins of a castle. The church, nestling beneath the hill and built over the burial place of the saint, is one of the oldest in France, and though altered in the XII. c., dates from the IX. c. The S. and E. walls have romanesque windows separated by triangles,



S. G  N  ROUX.

much recalling the ornamentation of *S. Jean de Poitiers*. The E. gable has reticulated masonry, and a herring-bone fringe runs above the windows. The interior has a large central apse, and the very narrow aisles end in apsidies. An open gallery separates the nave from the sanctuary. Close to the church are considerable ivy-covered remains of an abbey.

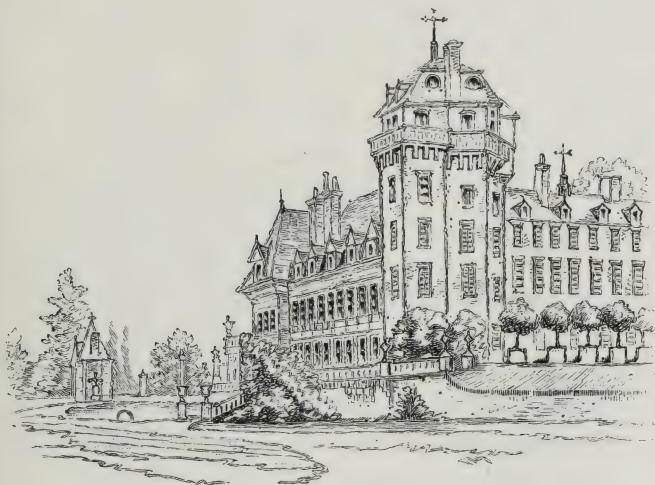
[For the routes from Thouars to Saumur see later. For the line from Thouars to Niort see ch. iii.]

109 k. *Coulonges-Thouarsais*.  $2\frac{1}{2}$  k. r. is the *Château de la Brosse-Guilgault*, built, under Louis XI., by the first president of the parliament of Bordeaux.

128 k. Bressuire.]

Leaving Tours the line reaches—

245 k. (from Paris) *Savonnières*, where the church has



CHÂTEAU DE VILLANDRY.

a nave with aisles, a short polygonal chancel, and a tower with a lofty wooden spire between the nave and apse. The arches are mostly pointed, though the general character is romanesque, and there is a beautiful romanesque portal. A lovely drive, passing the '*Caves gouttières*,' leads to (3 k. W.) *Villandry*, where the magnificent late xvi. c. *Château* occupies the site of that of Colombiers, where Henry II. and

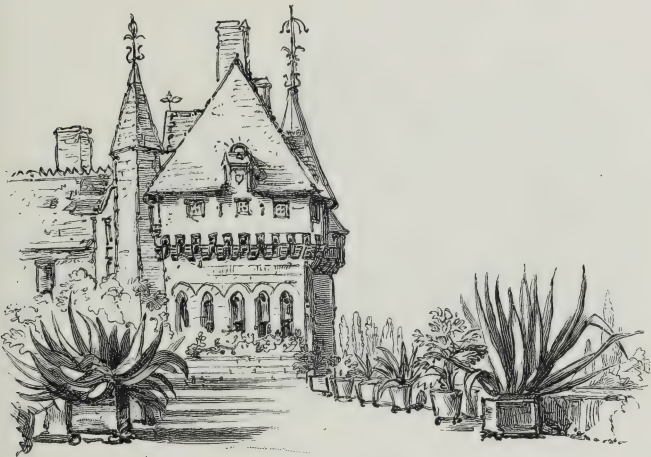
Philippe-Auguste signed a treaty of peace in 1189. The château is splendidly kept up. The great square tower is xiv. c. Strangers are permitted to walk in the grounds, which are some of the most beautiful in France, with vast green lawns, fountains, canals full of lilies, groves of cedars, magnolias, and catalpas, clipped alleys, and glorious orange-trees. Connected with the château by an avenue is the fine romanesque *Church*, consisting of nave, transepts, central tower, three apses to the chancel and one to each of the transepts.

Crossing the ferry over the Loire at (2 k. N.E.) *Port-Maillé* is (4 k.) *Luynes*, see above.

252 k. *Cinq-Mars-la-Pile*, where many of the houses are cut out of the rock. The cruciform church of x. c. and xii. c. has a central tower with a stone spire, transepts, and apse. Two battlemented gate-towers on the hill, with xv. c. windows, remain of the *Château*, which belonged to the favourite of Louis XIII., Henri de Cinq-Mars, beheaded for conspiring against Richelieu. At some distance from the village, on a hillside above the Loire, in the direction of Tours, rises the strange *Pile de Cinq Mars*, of unknown origin and intention—a tall slender brick tower, crowned by four pinnacles, supposed to have had a fifth in the centre.

257 k. *Langeais* (Hotel: *du Lion d'Or*), the ancient Alangavia. The church has work of ix. c. at the E. end, which is triapsal: the romanesque tower at the W. end has a handsome stone spire. The *Château*, a noble example of a fortress palace, was begun by Pierre de la Brosse, barber of Louis XI., and finished by its next owner, the minister Jean Bourré, under the same king. The walls

rise from a mass of rocks which unite them to an earlier château, of which three sides of the romanesque keep, built by Foulques Nerra in 992, remain at the end of the garden. In the xv. c. château, every means of repelling attack by scaling ladders is provided. The angles of the external walls are guarded by massive towers of great



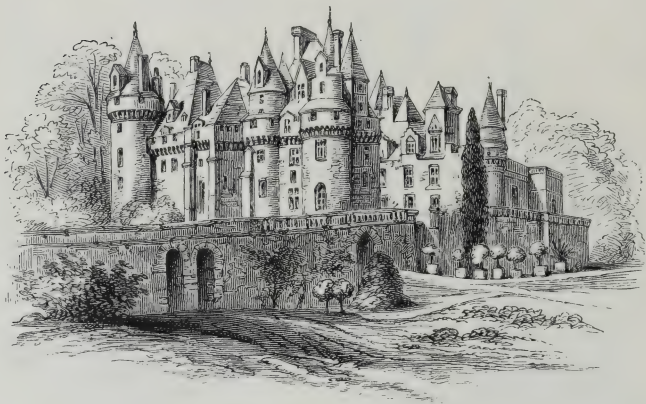
GARDEN TERRACE, CHÂTEAU DE LANGEAIS.

height. A single gate, flanked by huge towers and protected by a portcullis, gives access to the court. Here, in contrast to the severe exterior, is a graceful façade, each battlement having its own sculpture. The chambers of the interior, with their collection of ancient furniture, are shown, and strangers are permitted to walk on the beautiful terraces, with their noble orange-trees and aloes.

266 k. *S. Patrice*. 1 k. W. is the *Château de Rochecotte*,

belonging to the Marquise de Castellane, great-niece of M. de Talleyrand, who died here.

At 6 k. (follow the road along the r. bank of the Loire to the Isle S. Barbe, cross there, and take the avenue on the l. bank) is the picturesque and charming *Château d'Ussé*, rebuilt by the Espinay family in the xvi. c., but preserving its circular keep of



CHÂTEAU D'USSE.

xv. c. The buildings form two groups, connected by a gallery Vauban, whose eldest daughter married a member of the family of Valentinay, who then owned the place, constructed the terraces and built the pavillon on the W. The chapel is an admirable work of the Renaissance.

278 k. *Port-Boulet*.

4 k. N. is *Bourgeuil*, which has some remains of a Benedictine abbey, founded 990. The parish church of *S. Germain* has a

remarkable façade of XI. c. and XII. c., and a choir and triple nave of Plantagenet gothic.

[A line leads S.E. to (53 k.) Port-de-Piles and (154 k.) Argenton, passing—

15 k. *Chinon* (see p. 98).

20 k. *Ligné-Rivière*. *Rivière* has a curious romanesque church, with an XI. c. crypt.

10 k. S. is *Champigny-sur-Veude*, which, after belonging to a number of illustrious owners, came to the family of Richelieu in the XVIII. c. Cardinal de Richelieu pulled down the old Château of Champigny, only preserving its stables and the *Sainte Chapelle*, a renaissance church begun (1508) by Louis I. de Bourbon, Prince de la Roche-sur-Yon, and finished, c. 1538, by his son Louis II., first Duc de Montpensier, whose tomb remains in a chapel on r. The splendid stained glass of eleven large gothic windows was executed by the famous Robert Pinaigrier. Each window, divided into three parts, contains three subjects, the masterpieces of the artist. At 16 k. is *Richelieu*, where the cardinal-minister rebuilt the town and replaced his paternal mansion by a magnificent château, wantonly demolished by speculators at the beginning of this century. The church was also built by the cardinal from designs of Lemercier. At 23 k. is *Faye-la-Vineuse*, a little walled town, which was the seat of a barony acquired by the house of Richelieu at the end of the XVI. c. The church of *S. Georges*, formerly collegiate, was founded XI. c., but is chiefly XII. c. A chapel of XIII. c. has beautiful vaulting: the pulpit is of the same date. The magnificent crypt has a triple nave, and reproduces exactly the plan of the upper church: it preserves its curious capitals, altar, and a tomb. A second crypt, higher than the first, was arranged for defence, as well as the external tourelles of the church.

32 k. *L'Île Bouchard*. The church of *S. Maurice* has a tower and stone spire of 1480. *S. Gilles*, dating from 1067, was enlarged in XII. c., and has two fine romanesque portals of that date. A ruined XI. c. apse, with its radiating chapels, remains of the *Priory of S. Léonard*. Between *L'Île Bouchard* and *Crouzille* is a dolmen of great size. The historian André

Duchesne was a native of L'Île Bouchard. At  $8\frac{1}{2}$  k. is the curious deserted church of *Cravant*, partly Carlovingian, with additions of XI. c. and XII. c.

35 k. *Crouzille*, whence there is a branch to (19 k.) Azay-le-Rideau by (4 k.) *Avon*, which has a very fine XII. c. church. 2 k. E. of Avon are the ruined castle and the church of *Roches-Tranchelion*, of 1527.

48 k. *Nouâtre*, has a church of 1480 with curious mural paintings.



SAUMUR.

53 k. *Port-de-Piles*, a junction station on the line from Tours to Châtellerault. For the line from hence to Le Blanc by the famous abbey of Fontgombault see ch. ii.]

295 k. *Saumur* (Hotels : *Budan*—first-rate and most comfortable ; *d'Anjou* ; *de la Paix*), a town which rose in the x. c. round a monastery and fortress built to protect the relics of S. Florent. The citizens, furious at the usurpations of the abbeys of S. Florent and Fontevault,

embraced Calvinism at an early period, and Saumur became its head-quarters. At the time of the reform the town had 25,000 inhabitants. It received a fatal blow from the revocation of the Edict of Nantes, when Louis XIV. inscribed on the cupola of Notre Dame des Ardilliers—‘Ludovicus XIV., Franc. et Navar. Rex, toto regno haeresim destruxit, ejusque fautores terrâ marique profligavit.’ Though the establishment of an *École de Cavalerie* has done something to help it, Saumur has never recovered. In the most powerful of his novels, Balzac describes one of its semi-deserted quarters:—

‘La rue monteuse qui mène au château, par le haut de la ville, maintenant peu fréquentée, chaude en été, froide en hiver, obscure en quelques endroits, est remarquable par la sonorité de son petit pavé caillouteux, toujours propre et sec, par l’étroitesse de sa voie tortueuse, par la paix de ses maisons, qui appartiennent à la vieille ville, et qui dominent les remparts. Des habitations trois fois séculaires y ont encore solides, quoique construites en bois, et leurs divers aspects contribuent à l’originalité qui recommande cette partie de Saumur à l’attention des antiquaires et des artistes. Il est difficile de passer devant ces maisons sans admirer les énormes madriers dont les bouts sont taillés en figures bizarres, et qui couronnent d’un bas-relief noir le rez-de-chaussée de la plupart d’entre elles. Ici, des pièces de bois transversales sont couvertes en ardoises et dessinent des lignes bleues sur les frêles murailles d’un logis terminé par un toit en colombage que les ans ont fait plier, dont les bardeaux pourris ont été tordus par l’action alternative de la pluie et du soleil. Là se présentent des appuis de fenêtre usés, noircis, dont les délicates sculptures se voient à peine, et qui semblent trop légers pour le pot d’argile brune d’où s’élancent les oeilletons ou les rosiers d’une pauvre ouvrière. Plus loin, c’est des portes garnies de clous énormes, où le génie de nos ancêtres a tracé des hiéroglyphes domestiques dont le sens ne se retrouvera jamais. Tantôt un protestant y a signé sa foi, tantôt un ligueur y a maudit Henri IV. Quelque bourgeois y a gravé les enseignes de sa *noblesse de cloches*, la gloire de son échevinage

oublié. L'histoire de France est là tout entière. À côté de la tremblante maison, à pans hourvés où l'artisan a défié son rabot, s'élève l'hôtel d'un gentilhomme, où sur le plein cintre de la porte en pierre se voient encore quelques vestiges de ses armes, brisées par les diverses révolutions qui depuis 1789 ont agité le pays. Dans cette rue, les rez-de-chaussée commerçants ne sont ni des boutiques ni des magasins ; les amis du moyen-âge y retrouveraient *l'ouvrouère* de nos pères en toute sa naïve simplicité. Ces salles basses, qui n'ont ni devanture, ni montre, ni vitrages, sont profondes, obscures et sans ornements extérieurs ou intérieurs. Leur porte est ouverte en deux parties pleines, grossièrement ferrées, dont la supérieure se replie intérieurement, et dont l'inférieure, armée d'une sonnette à ressort, va et vient constamment. L'air et le jour arrivent à cette espèce d'ancre humide, ou par le haut de la porte, ou par l'espace qui se trouve entre la voûte, le plancher et le petit mur à hauteur d'appui dans lequel s'encastrent de solides volets, ôtés le matin, remis et maintenus le soir avec des bandes de fer boulonnées. Ce mur sert à étaler les marchandises du négociant. Là, nul charlatanisme—suivant la nature du commerce, les échantillons consistent en deux ou trois baquets pleins de sel et de morue, en quelques paquets de toile à voile, des cordages, du laiton pendu aux solives du plancher, des cercles le long des murs, ou quelques pièces de drap sur les rayons. Entrez. Une fille propre, pimpante de jeunesse, au blanc fichu, aux bras rouges, quitte son tricot, appelle son père ou sa mère qui vient et vous vend à vos souhaits, flegmatiquement, complaisamment, arrogant, selon son caractère, soit pour deux sous, soit pour vingt mille francs de marchandise. Vous verrez un marchand de merrain assis à sa porte, et qui tourne ses pouces en causant avec un voisin ; il ne possède en apparence que de mauvaises planches à bouteilles et deux ou trois paquets de lattes ; mais sur le port son chantier plein fournit tous les tonneliers de l'Anjou ; il sait, à une planche près, combien il *peut* de tonneaux si la récolte est bonne ; un coup de soleil l'enrichit, un temps de pluie le mine : en une seule matinée, les poinçons valent onze francs ou tombent à six livres. Dans ce pays, comme en Touraine, les vicissitudes de l'atmosphère dominent la vie commerciale. Vignerons, propriétaires, marchands de bois, tonneliers, aubergistes, mariniers,

sont tous à l'affût d'un rayon de soleil ; ils tremblent en se couchant le soir d'apprendre le lendemain matin qu'il a gelé pendant la nuit ; ils redoutent la pluie, le vent, la sécheresse, et veulent de l'eau, du chaud, des nuages, à leur fantaisie. Il y a un duel constant entre le ciel et les intérêts terrestres. Le baromètre attriste, déride, égaye tour à tour les physionomies. D'un bout à l'autre de cette rue, l'ancienne Grand'Rue de Saumur, ces mots : "Voilà un temps d'or !" se chiffrent de porte en porte. Aussi chacun répond-il au voisin : "Il pleut des louis !" en sachant ce qu'un rayon de soleil, ce qu'une pluie opportune lui en apporte. Le samedi, vers midi, dans la belle saison, vous n'obtiendrez pas pour un sou de marchandise chez ces braves industriels. Chacun a sa vigne, sa closerie, et va passer deux jours à la campagne. Là, tout étant prévu, l'achat, la vente, le profit, les commerçants se trouvent avoir dix heures sur douze à employer en joyeuses parties, en observations, commentaires, espionnages continuels. Une ménagère n'achète pas une perdrix sans que les voisins demandent au mari si elle était cuite à point. Une jeune fille ne met pas la tête à sa fenêtre sans y être vue par tous les groupes inoccupés. - Là donc, les consciences sont à jour, de même que ces maisons impénétrables, noires et silencieuses n'ont point de mystères. La vie est presque toujours en plein air : chaque ménage s'assied à sa porte, y déjeune, y dîne, y querelle. Il ne passe personne dans la rue qui ne soit étudié. Aussi, jadis, quand un étranger arrivait dans une ville de province, était-il gaussé de porte en porte. De là les bons contes, de là le surnom de *copieux* donné aux habitants d'Angers, qui excellaient à ces railleries urbaines.—*'Eugénie Grandet.'*

Saumur will at once attract visitors by the fine view from its bridge of the great yellow, many-towered château rising above the quaint Hôtel de Ville and old houses of the quay. Artists will probably paint many of its quaint street corners and tourelles, amongst which the entrance of the Rue du Fort is a very attractive point. The neighbourhood is lovely, especially the banks of the Loire in the direction of Montsoreau.

The church of *S. Pierre*, in the centre of the town, was built XII. c. and XIII. c., but is modernised. The l. aisle of the nave is renaissance. There is a splendid romanesque S. doorway. Prettily situated above the suburb of *Nantilly*, at the S. end of the town, is *Notre Dame de Nantilly*, said to date from v. c. or VI. c., but chiefly (nave) of XI. c. and (choir) of XII. c. The principal portal is XII. c. On the r.



BRIDGE OF SAUMUR.

of the entrance are a well and the beautiful gothic oratory of Louis XI. On one of the pillars of the nave is a curious renaissance bas-relief of S. John preaching; on another an interesting epitaph by King René d'Anjou to the memory of his nurse—Thiephaine (1458). Opposite this, fixed to a slab of black marble in the wall, is the head of the enamelled staff of Gilles de Tyr, keeper of the seals under S. Louis, buried hard by. The walls are partially clothed with great

(xv. c. and xvi. c.) tapestries ; those of the history of the Virgin are very curious as to costume, that of the Adoration of the Shepherds for its botany, that of the Siege of Jerusalem as to military accoutrements.

‘ On sait que les artistes du moyen-âge ne se piquaient pas d’observer *la couleur locale*. Aussi il ne faut pas s’étonner de voir sur le premier plan un soldat romain portant une arme à feu. Celle-là peut-être regardée comme la représentation des premières *bombardes à main* dont il est fait mention dès la fin du quatorzième siècle. C’est un tube de cuivre, emmanché au bout d’un bâton, qui a le même axe que le canon. Le soldat qui le porte le tient à deux mains, appuyant le manche ou la crosse sur son épaule *gauche*, et, baissant la tête, il ajuste son ennemi. Derrière lui un autre soldat va poser un charbon sur la lumière de l’arme.’  
—*Prosper Mérimée*.

*S. Nicolas*, once romanesque, was almost rebuilt in xv. c. It has the peculiarity of two W. apses. Near it is a xii. c. pyramid, which once supported a lanterne des morts. *S. Jean* (between the Quai and the Rue S. Jean), on or near the site of a church founded by King Pépin, now the chapel of the Soeurs de S. Anne, is a little basilica of xii. c.

The *Château*, begun in xi. c., has now more of the xvi. c. than the xiii. c. ; it serves as an arsenal. The *Hôtel de Ville*, facing the river, is a beautiful xvi. c. building, with machicolated towers ; it contains a *Musée* of Roman antiquities, etc. The principal halls of the *Hospice de la Providence* are cut out of the rock—‘tant les moeurs des anciens troglodytes se maintiennent toujours.’<sup>1</sup> In the Faubourg des Ponts is the *Maison de la Reine Cécile*, built

<sup>1</sup> *Élisée Reclus*

and inhabited by King René: it bears his half-effaced arms.

The old Protestant city now enjoys almost a monopoly of the fabrication of rosaries, with which it furnishes Rome, France, and Spain. All English visitors to Saumur will give a day to the excursion to Fontevault.



LA PIERRE COUVERTE.

Near the village of Bagneux (2 k.), in a garden, is the *Dolmen de Bagneux*, 19 mètr. long, 7 wide, and 3 high. The house of Mme. Dacier is marked by her bust. Near this, close to the way which leads from the high-road to Riou, is another dolmen called *La Pierre couverte*, composed of six large stones, of which one alone, twenty feet long, forms the S. wall, three the opposite wall, and a single stone, overlapping the others, the roof. In the neighbourhood are many other dolmens.

At *S. Hilaire S. Florent* (2 k. N.W. from the École de Cavalerie) is a fortified church of XII. c. and XIII. c., with a romanesque crypt

and fine XIII. c. porch, a remnant of the abbey of S. Florent. The relics of S. Florent are preserved in a tabernacle. The monastic buildings (XI. c. and XVIII. c.) are now occupied by the Soeurs de S. Anne.

[A charming excursion may be made by carriage from Saumur to Cunault and Gennes (see later). A carriage (15 fr.) should also be taken for the day from Saumur to (16 k.) Fontevault. The drive is one of indescribable loveliness, and no single excursion shows more of the rich characteristic scenery and picturesque villages of the Loire. The road leaves the town by the fine domed pilgrimage church of *Notre Dame des Ardilliers* (under the hill), built 1553, and enlarged in the XVII. c. by two chapels, one of them erected (1634) by Cardinal Richelieu, the other (1654) by the Marquis de Sablé. The dome was finished in 1695 by Mme. de Montespan, who often stayed at Saumur to see her director, the Père de la Tour, general of the Oratorians, when she was on her way to visit her sister, the Abbess of Fontevault. Just beyond this is one of the best views upon the Loire, when at sunset the grey buildings and cliff and bridge of Saumur are relieved against a vast expanse of sky and river.

The road passes through groves of beautiful trees, along terraces above the water, and is lined for miles by a range of cliffs which are full of rock dwellings, thickly inhabited. At (4½ k.) *Dampierre*, the tourist should turn aside a little, up the steep street on r., to visit the highly picturesque xv. c. *Château de Morains*, where the brave queen Marguerite d'Anjou, daughter of King René, and widow of Henry VI. of England, lived during her exile—

‘Anjou’s lone matron in her father’s hall.’

*Lord Morpeth.*

Dampierre, however, actually belonged to François Vignolles, that faithful officer of the household of King René, to whom he committed his desolate daughter on his deathbed, and who brought her hither after the king’s funeral from the royal château of Reculée, near Angers. Margaret died at Morains, Aug. 25, 1480, worn out with grief at the age of 51, and was buried by

her father's side in the cathedral at Angers, without other monument than her figure in the stained glass.

The little château is well preserved, and a statuette of the haughty queen shielding her son stands near the entrance of the court. Dampierre has many other buildings of xv. c. and xvi. c. The church is xv. c., and in the old Priory of S. Vincent is a xv. c. chapel.

At 6 k. the xv. c. and xvi. c. church of *Souzay*, with a stone



CHÂTEAU DE MORAINS.

spire, stands most picturesquely upon the cliff on r. (at *Champigny*, 3 k. S.W., are romanesque ruins of a priory chapel). The cliff is now a street of rock dwellings: to many of the windows outside shutters have been added; some have remains of gothic and renaissance sculpture; chimneys often appear built up at the top of the rock. *Parnay* (8 k.) has a church dating from the xi. c., with a xv. c. tomb. At *Turquant* (9½ k.) the church is xv. c. and xvi. c. At *Montsoreau* (12 k.) we should continue to follow the Loire for a few minutes, before turning aside to Fontevrault, in order to admire the stately though dilapidated renaissance château,

which looks out upon a broad reach of the river. The village has two ruined and one complete church of the XII. c.

Through a lovely valley rich in vines and walnuts we reach (16 k.) Fontevrault (Hotel: *de France*—with a charming little garden).

‘A shallow valley which strikes away southward through a break in the long cliff-wall along the Loire narrows as it advances



MONTSOREAU.

into a sterner gorge, rough with forest greenery. The grey escarpments of rock that jut from the sides of this gorge are pierced here and there with the peculiar cellars and cave-dwellings of the country, and a few rude huts which dot their base gather as the road mounts steeply through this wilder scenery into a little lane of cottages that forms the village of Fontevraud. But it is almost suddenly that the great abbey-church round which the village grew up stands out in one colossal mass from the western hill-slope; and in its very solitude, and the rock-like grandeur of its vast nave, its noble apse, its low central tower, there is something

that marks it as a fit resting place for kings. Nor does its present use as a prison-chapel jar much on those who have grown familiar with the temper of the early Plantagenets. When the choir of convicts are practising the music of a mass in the eastern portion of the church, which, with the transepts, has now been set apart for divine service, the wild grandeur of the music, unrelieved by any treble, seems to express in a way that nothing else could the spirit of the Angevins. "From the devil we come, to the devil we go," said Richard.—*J. R. Green, 'Stray Studies.'*

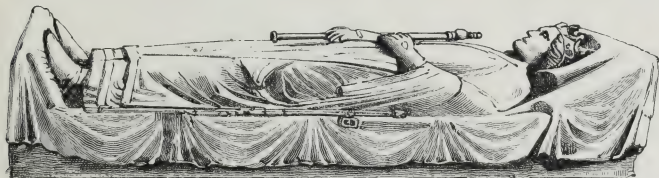


Fontevrault.

The abbey of Fontevrault was founded at the end of the xi. c. by the Breton priest, Robert d'Arbrissol. It soon became rich, and its magnificent church, begun 1101, was consecrated by Pope Calixtus II. in 1119. The abbey was founded by Arbrissol both for men and women; but at the end of his life he delegated the whole of his authority to Pétronille de Chemille, who already ruled the nuns, and henceforth Fontevrault presented the unique instance of a convent of men, ruled by an abbess. The abbesses were usually of the highest birth, and many were of blood-royal. Marie-Gabrielle de Rochechouart-Mortemart, the learned younger sister of Mme. de Montespan, was abbess of Fontevrault under

Louis XIV., 'Mesdames,' daughters of Louis XV., were brought up in the abbey.

The abbatial buildings, enclosed in high walls, are now occupied by a barrack and a prison, containing upwards of 900 convicts; but, on application at the lodge, an order is easily obtained (both for male and female visitors) to see the principal objects of interest. The vast and magnificent *Cloister* dates from the XII. c., but was much retouched in the XVI. c. and XVII. c. A gorgeous portal opens thence to the *Chapter House* of 1543, with frescoed walls, and a vaulted roof supported by two central pillars. Only the choir and transepts of the noble transition church called *Le Grand Moutier* are used for worship, but these have been beautifully restored. The church had once five cupolas, but only one, in the transept, remains.



TOMB OF RICHARD COEUR DE LION.

In a semicircular chapel on the E. of the S. transept are the Plantagenet monuments. Only the statues belonging to four tombs are preserved. The four effigies lie low on the ground, in robes of pale blue and red. The first is the sleeping figure of Eleanor of Guienne (1204), with beautiful expression and crossed hands. By her side lies her son Richard I., Coeur de Lion (1199) with small head and delicate features, holding a sceptre with both hands. Henry II. (1189) has a noble simple statue: his hand holds a sceptre. These effigies are all in stone. Then comes the smaller effigy, in wood, of Isabelle d'Angoulême (1218), the wife of King John; her hands hold a book.

The nave of the church is now divided into four floors, and used as the dormitory of the prison. The splendid sculpture of the capitals is well seen on one of the upper floors. The

*Refectory* of the abbey, also divided, is still used for the same purpose; and, as he is shown over these great halls, the visitor will have an opportunity of remarking the comfort of a French, compared with an English prison. Near one end of the refectory is the Tour d'Evrault, of the XII. c., a singular pyramidal building, which was used as the kitchen of the abbey, and



TOUR D'EVRAULT, FONTEVRAULT.

which is the most curious edifice of its kind in existence. The main plan is octagonal, but attached to five of its faces is a semi-circular apse, each of which is supposed originally to have had its own chimney.<sup>1</sup> The *Church of S. Lazare* and its dependencies are now used as a prison-hospital. Near the ancient

<sup>1</sup> The kitchens of Marmoutiers, Pontlevoys, S. Père de Chartres, and S. Florent de Saumur resembled this in their general disposition; and, in England, the kitchens of Glastonbury and the deanery at Durham.

dormitories is another church—*S. Benoît*, with its especial cloister. The *Fontaine S. Robert*, to which one descends by steps, is enclosed in a round tower.

Well seen from the little garden of the Hôtel de France, close to the Promenade behind the church, which was once a cemetery, is the XIII. c. *Chapelle S. Catherine*, surmounted by a square tower supporting an octagonal pillar, crowned by a *lanterne des morts*. The parish church of *S. Martin* has good Angevine vaulting.

6 k. from Fontevrault, in the direction of Loudun, is *Boiffé*, where the church is said to replace that in which Henri Court-Mantel, the rebellious eldest son of Henry II., who died at Château Martel, near Brive (June 11, 1183), at the age of twenty-seven, is said to have been buried. In this neighbourhood are the *Dolmen of Petite Croix*, and the magnificent *Allée Couverte of La Pierre Folle*, in the courtyard of a farm, formed by three chambers, having a total length of 17 mèt. and a width of 4 to 6 mèt.

1 k. beyond Montsoreau is *Candes*, formerly walled, and with remains of a xv. c. château. The church is erected on the spot where *S. Martin* died in 397 or 400. It is of XII. c., except a side apse, which is older. The transepts have each an eastern apse. The porch of *S. Michel*, with a central column from which the vaulting of the roof radiates, and with its 14 statues, is of great beauty: it is flanked by two great buttresses like square towers, crowned with machicolations, which recall Maguelone, near Montpellier.]

[A line is in construction from Saumur to (54 k.) La Flèche. It passes—

28 k. *Chartrené*, near which are the romanesque church of *Cuou*, with a conical scaly spire, and the handsome renaissance *Château de Landifer*. The line passes on l. the XI. c. and XIII. c. church of *S. Symphorien*.

34 k. *Baugé*. The château (now the mairie), much altered, dates from the xv. c. It has a good corbelled staircase, with a vaulted roof. There are many curious old houses (xvi. c. and xvii. c.) in the town. An inscription commemorates the victory gained over the English at Baugé, and the spot where Gilbert de la Fayette slew the Duke of Clarence with his own hand.

15 k. N.E. of Baugé is the fine romanesque church of *Genneteil*, with a XII. c. portal. 5½ k. E. is the XII. c. church of *Pontigné*, with paintings of the same date.

10 k. N.W. is the *Château de Jarzé*, built in 1500 by Jean Bourré, formerly minister of Louis XI., and recently restored. The church, formerly collegiate, is XVI. c.]

[A line leads N.E. to (69 k.) *Château-du-Loir* (then to Chartres and Paris), passing—

12 k. *Blou*, where the church is XI. c., XII. c., and XIII. c.

20 k. *Vernantes*. The modern church has a XVII. c. cenotaph to the Seigneurs de Jalesnes, xv. c. glass, and a XII. c. tower.

1 k. W. is the *Château de Jalesnes* (xvi. c. and xvii. c.); 4 k. N.W. the ruined *Abbaye de Louroux*, founded by Eremberge d'Anjou in 1121, with a fortified gateway.

The road leads E. to (2 k.) *Vernoil-le-Fourrier*, with a good church of XI. c. and XIV. c. and château of XVII. c., and (12 k.) *Giseux*, with remains of a XIV. c. château and a church containing tombs of the families of Yvetot, du Bellay, de Villequier, and de Contades.

27 k. *Linières-Bouton*. The church contains an ancient cross from the abbey of Louroux. 5 k. W. is *Mouliherne*, with a fine romanesque church on a rock, built XI. c., and altered XIII. c. The apse has sculptured capitals of XI. c. The vaulting of the nave deserves the attention of architects.

‘Il existe une petite église qui indique de la manière la plus évidente les incertitudes des constructeurs de l'Ouest entre les innovations des architectes du domain royal et les traditions de l'Aquitaine : c'est l'église de Mouliherne.’—*Viollet le Duc*.

In the churchyard is an ossuary—a vaulted crypt of XII. c.

The old episcopal manor of *Val* (XI. c. and XVI. c.) has a fine renaissance chimney-piece.

33 k. *Noyant*. 5 k. N. is the ruined Cistercian abbey of *La Boissière*, founded 1131. Of the church, only the choir remains. On the slope of the hill on W. is the (XIII. c.) *Chapelle de la Vraie Croix*, now a barn; the relic it contained is in the hospital of Baugé.

50 k. *Château-la-Vallière*, takes its name from an old fortress, and was made a duchy (1667) in favour of Louise de la Baume le Blanc, mistress of Louis XIV. The church has an xi. c. portal. The old ducal house is called *La Grande Maison*. 3 k. S.E., at *Vaujours*, are a menhir and picturesque ruins of a château.

For the rest of the line to Paris see *North-Western France*.]

[A line leads S. from Saumur to (37 k.) Thouars by—

5 k. *Chacé-Varrains*. The mairie of *Chacé* occupies part of a xvii. c. château. On the l. bank of the Thouet is *Artannes*, with an interesting romanesque (xii. c.) cross church with a low central tower and wooden spire. It contains a curious xiii. c. font. In a field on N. is a large menhir.

9 k. *Brézé-S.-Cyr*. In a little wood is the ruined xiv. c. *Château de la Bouchardière*. *Brézé* (S. of the station) has a moated château, rebuilt in xvi. c. by Arthur de Maillé. The line passes r. the ruins (xv. c.) of the *Château de Bois de Saumoussay*.

19 k. *Montreuil-Bellay*. The town of *Montreuil* (Hotels: *de France*; *de Londres*), beautifully situated on a hill above the Thouet, rose in xi. c. around a château and priory founded by Foulques Nerra, Comte d'Anjou. It afterwards belonged to the families of Melun, Harcourt, Longueville, La Meilleraie, Cossé-Brissac, and La Trémouille. The existing château, built by the Harcourts in the xv. c., and well restored, is, artistically, one of the most attractive of all the châteaux of the Loire district. It is well seen from the bridge over the Thouet, where it rises above the rich foliage and limpid river with its water-lilies, whilst close to the bank are remains of a fortified priory of the xi. c. and xv. c. The town retains its ancient walls and two noble gates, one of which, the *Porte de Thouars*, has two huge round towers with curious decoration *en bossages*.

By a wide fortified gate we reach the *Church*, which has a single flamboyant nave, the vaulting of which is supported on niches. At the W. end is a tribune, and on the N. an oratory, with square openings to the nave. A very fine second gate, picturesquely decorated with xvi. c. gables at the top, leads to the charming court and gardens of the château, with noble orange trees and a terrace overlooking the ravine. Here the *Château*

*Neuf* is flanked by three round towers. A polygonal tower contains a staircase. Another staircase is of such slight incline that a rider can ascend to the first floor. The vaulted kitchen is supported by four columns.

In the plain, towards Méron, are two enormous *tombelles*.]

[A road leads from Saumur to Cholet by—

3 k. Where a road branches off to Montreuil by (5 k.) *Le*



CHÂTEAU DE MONTREUIL.

*Coudray-Macouard*, which has an xi. c. church over a curious crypt cut in the tufa. In the sacristy are curious tapestries.

12½ k. *Montfort*. 2 k. S.E. is the church of *Cisay-la-Madeleine*, where the nave is x. c., the choir xii. c. and xiii. c.; the tower is xii. c. There are interesting tombstones and an abbot's chair of xvii. c. The *Château de Fosse-Bellay* was a Benedictine priory. 2 k. N. from *Cisay* are the beautiful ruins of the *Abbaye d'Asnières*, now a farm. The church is used as a barn. The pendants of its vaulting are beautifully sculptured. The old abbatial chapel

is xiv. c. There are fragments of the (xi. c. and xii. c.) cloisters and of the three courts of the abbey. In the abbot's garden is a dovecot of xvii. c.

32 k. *Pont de Trémont*. 8 k. S.E. is *Nueil-sous-Passavant*, with a church of xi. c., xii. c., xiii. c., and xv. c. In its tower (May 28, 1794) twelve heroes of Nueil, commanded by Maire Pitet, sustained a siege against 4,000 Vendéans. The half-ruined *Château de la Boissonnière* is xv. c. At *Passavant* (2 k. beyond Nueil) are an xi. c. church and the striking (xvi. c. and xvii. c.) ruins of a château, flanked by towers, with moat and drawbridge.

43 k. r. is the fine (xv. c. and xvi. c.) *Château du Coudray-Montbault*. Close by are the ruins of a priory and its splendid church, founded in 1146.

48 k. *Coron*. Near this are two Peulvens—*la Pierre Pointue* (2 k. N.) and *la Pierre du Château des Hommes*, near the ruined château of the name. The road passes (1 k. l.) the vast ruined (xv. c. and xvi. c.) *Château de la Roche des Aubiers*, surrounded by water, burnt during the Vendean war.

53 k. *Vézins*, once fortified. The château, burnt 1793, has been rebuilt.

60 k. *Nuillé*. To the l. of the road is the yew beneath which the brave Henri de la Rochejaquelein was buried before being moved to the *Château des Aubiers*, near Châtillon. He was killed in the first field on the r. of the road.

‘Le mercredi des cendres, 4 mars, 1794, en se portant de Trémontine sur Nuillé, où il avait remporté un léger avantage, il aperçut deux grenadiers républicains ; on voulut tomber sur eux. “Non,” dit-il, “je veux les faire parler.” Il courut en criant : “Rendez-vous, je vous fais grâce !” L’un des grenadiers se retourna, tira sur lui à bout portant : la balle le frappa au front ; il tomba mort ; le grenadier se mit en devoir de lui arracher sa carabine, pour tirer un second coup sur M. de Baugé et quelques autres qui arrivaient précipitamment, ils sabrèrent le grenadier, et, pénétrés de douleur, ils creusèrent une fosse où l’on ensevelit à la hâte Henri et son meurtrier, parce qu’une colonne ennemie arrivait.

‘Ainsi finit, à vingt-un ans, celui des chefs de la Vendée dont la carrière a été la plus brillante. Il était l’idole de son armée :

encore à présent, quand les anciens Vendéens se rappellent l'ardeur et l'éclat de son courage, sa modestie, sa facilité, et ce caractère de héros et de bon enfant; ils parlent de lui avec fierté et avec amour; il n'est pas un paysan dont on ne voie le regard s'animer quand il raconte comment il a servi sous *Monsieur Henri*.—'*Mémoires de Mme. de la Rochejaquelein*, 1811.

68 k. Cholet, see ch. iii.]

Leaving Saumur, the line follows the r. bank of the Loire.

303 k. *S. Martin-de-la-Place*. A ferry crosses to *Chêneshutte*, with a Roman camp, a romanesque church, and ruins of a xvi. c. priory.

311 k. *Les Rosiers* (Hotel: *de la Poste*—a good country inn). There is an omnibus from the station to the bridge over the Loire and the little *place* of the village with the fine renaissance tower of a xiii. c. church, and a pretty fountain decorated with a statue of Jeanne de Laval, who, in her twentieth year, became the second wife of King René. Beyond the double bridge over the Loire, the exceedingly picturesque deserted church of *S. Eusèbe* rises in an exquisite position on a wooded height above the river, and deserves attention for the perfection of its proportions: portions of its half-ruined walls are older than the x. c. Beyond the village of *Gennes*, stands the large church of *S. Vétérin*, chiefly xi. c., and approached by a wooden portico, above which is a flamboyant window of fleur-de-lis design. There are some small remains of a Roman theatre here.

A beautiful road terraced above the Loire leads to (4 k. from

Les Rosiers) *Cunault*, which has an exceedingly curious large romanesque Plantagenet church of the XIII. c. Its low tower has four tiers of romanesque arcades, and the E. front is battlemented. A flight of eleven steps forms a descent into the church. The nave has seven bays, the first three with ribbed,



S. EUSÈBE, GENNES.

the others with cradle vaulting. On the r. is a well. Several of the pillars and portions of the wall have remains of frescoes, and half-way up some of the last pillars of the nave are reliefs. The choir has three bays of narrow stilted arches besides the apse, which is surrounded by a clôture and ambulatory. Two beautiful romanesque chapels open from the ambulatory, richly

decorated externally, but the E. wall is flat, and fortified outside by tourelles. In the chapel on the N. is an effigy of a prior, in that on the S. a very beautiful ancient reliquary. The capitals of the columns, more than three hundred in number, are all varied, and very curious. The parish church (XII. c. and XIII. c.) stands, half-ruined, in the cimetière.

1 k. further is the charming village of *Trèves*, with the fine round tower of a castle said to have been built by Pierre de Maçon, owner of the place, on the site of a castle of Foulques Nerra, who, having promised the governor of Saumur to 'faire trêve,' fulfilled his vow by erecting a castle, which he called La Trêve. Pierre de Maçon, 1442, has a tomb in the curious little church close to the castle, which also contains a xv. c. tabernacle. The village is full of attractive old houses.

A little S. of the village is the ruined priory of *S. Mace*, built XII. c. on the site of a much more ancient building.

Following the l. bank of the Loire from Gennes, we reach (2 k.) *Bessé*, with a peulven and romanesque church; (4 k.) *Le Toureil*, with a fine XIII. c. church tower, and the *Tour de Galles*, remnant of an XI. c. castle. To the S. and W. are four menhirs and three dolmens, the largest called *La Pierre Couverte*. 3 k. beyond Toureil is *S. Maur*, which once had a very important abbey, said to have been the earliest Benedictine abbey in France, which gave its name to a famous community of Benedictine monks who had houses at S. Denis, S. Germain-des-Prés, Marmoutier, Corbie, etc. Nothing remains of the abbey here but a XII. c. chapel and some buildings of XVII. c.

316 k. *La Ménitré* (opposite S. Maur), has a public carriage for (23 k.) Baugé (see p. 125), passing *Beaufort-la-Vallée*, overlooked by a ruined castle of XI. c. to xv. c. The church (xv. c. and xvi. c.) has a fine tower built by Jean de Lépine, an architect of Angers, in xvi. c. A fountain has a statue of Jeanne de Laval, second wife of King René, who died at Saumur in 1498. Near another fountain is the curious house of Jean Chardavoine, poet and musician of the xvi. c. Near Beaufort are the *Château de*

*la Blinière* (xvi. c. to xviii. c.), and the ruined priory of *Avrille* (xiv. c., xv. c., and xviii. c.)

320 k. *S. Mathurin*. The stalls in the church are said to have come from the abbey of S. Maur. *S. Rémi-la-Varenne*, on the r. bank of the Loire, has a restored xi. c. church, and an old priory, with sculptured windows, a fine chimney-piece, and xii. c. fresco in the chapel.

327 k. *La Bohalle*. On the r. bank of the river is *Brain*, 3 k. from which is the oratory of *Notre-Dame-de-la-Réale*, founded by Richard Coeur de Lion.

338 k. *Angers* (Hotels: *du Cheval Blanc*; *Grand*—both good, but pretentious and expensive; *d'Anjou*), on the river Maine (formed by the junction of the Mayenne, Sarthe, and Loir), capital of the Département du Maine-et-Loire, and, till recently, one of the most interesting towns in Western France. The Romans built a stately city here on the site of a Gaulish town of the Andicaves (whose name has clung to the place), and called it Juliomagus. Childeric I. united it to his other conquests in 475.

The first Comte d'Anjou was Ingelger, adopted by the childless Comtesse du Gâtinois, the champion of whose fame he had been, and whose slanderer he had slain in a duel, for which she made him her heir. It was his grandson, Foulques II. (le Bon), who often used the expression 'An unlettered king is a crowned ass.' His son, Geoffroi Grise Gonelle, who styled himself 'Count of Anjou by the grace of God and the favour of Gesberge his mother,' is said to have killed a Danish giant under the walls of Paris. The son of Grise Gonelle was the famous Foulques Nerra, the great castle-builder, who after returning

from the second crusade, went again to Palestine, where he was dragged on a hurdle through the streets of Jerusalem, with a rope round his neck, scourged by two servants, and incessantly crying 'Lord have mercy on the perjured traitor, Foulques.' His son and successor, Geoffroi Martel, went into a convent, leaving his estates to two nephews. One of these, Foulques le Réchin, was the husband of Bertrade de Montfort, who ran away from him to marry Philippe I. of France. Some time after this, the royal pair were at Angers, when Bertrade effected a reconciliation between her two husbands, and Foulques appeared in church sitting on a stool at the feet of his faithless wife. Being afterwards converted to a religious life by Robert d'Arbrissel, Bertrade became a nun at Fontevrault, where the monastic rigour soon ended her existence. The lofty and romantic Foulques V. betrothed his daughter Matilda to Etheling, son of Henry I., who was drowned just before his marriage, when she became a nun of Fontevrault. Foulques then married his son Geoffroi to the princess Matilda, thus conferring Anjou upon the English crown. Abandoning his dukedom at once to his children, he set out for the east, where he was elected king of Jerusalem.

Henceforth Angers became the capital of the Plantagenets in France, and was greatly adorned by Henry II., whose marriage with the divorced Eleanor of Guienne made him lord of half France. Richard Coeur de Lion succeeded, and then John, from whom the continental inheritance was torn by Philippe-Auguste, thus giving rise to the endless wars between France and England. Henry III. kept the title of Count of Anjou till the

treaty of peace in 1259. S. Louis had, however, already given the countship of Anjou and Maine to his brother Charles, Comte de Provence, who founded the third house of Anjou. When Philippe de Valois, son of Charles III., mounted the French throne, Anjou was reunited to France, but John II. alienated it again, and created it a duchy in favour of his second son, Louis, first Duc d'Anjou. By Louis XI. Anjou was again reunited to the throne. The town suffered greatly in the war of the Fronde, and still more in that of La Vendée. One of the most eminent natives of the town has been the sculptor, David d'Angers, 1789—1856.

‘To the English traveller Angers is, in point of historic interest, without a rival among the towns of France. The physiognomy of the place has been singularly preserved. Few towns have, it is true, suffered more from the destructive fury of the Revolution: gay boulevards have replaced “the flinty ribs of this contemptuous city,” the walls which play their part in Shakespeare’s *King John*; the noblest of its abbeys has been swept away to make room for a préfecture; four churches were demolished at a blow, to be replaced by the dreariest of squares; the tombs of its later dukes have disappeared from the cathedral. In spite, however, of new faubourgs, new bridges, and new squares, Angers still retains the impress of the middle-ages; its steep and narrow streets, its dark tortuous alleys, the fantastic woodwork of its houses, the sombre grimness of the slate-rock out of which the city is built, defy even the gay audacity of Imperialist prefects to modernise them. One climbs up from the busy quay along the Mayenne into a city which is still the city of the counts. From Geoffry Greygown to John Lackland there is hardly one who has not left his name stamped on church or cloister, or bridge, or hospital. The stern tower of S. Aubin recalls in its founder Geoffry himself; the nave of S. Maurice, the choir of S. Martin’s, the walls of Roncevray, the bridge over Mayenne, proclaim the restless activity of Fulc Nerra; Geoffry

Martel rests beneath the ruins of S. Nicholas, on the height towards the river; beyond the walls to the south is the site of the burial-place of Fulc Réchin; one can tread the very palace halls to which Geoffry Plantagenet led home his English bride; the suburb of Roncevray, studded with buildings of an exquisite beauty, is almost the creation of Henry Fitz-Empress and his sons.—*J. R. Green, 'Stray Studies.'*

In spite of the charm which still lingers in its obscure corners, no town has been more spoilt by improvements than Angers. The new streets are in the worst style of Parisian boulevards, and, where old houses are spared, their surroundings are usually of the ugliest. The churches have undergone a coarse and wholesale 'restoration,' destructive of all their interest. An artist will with difficulty find a 'subject' here. The great Duke of Wellington was at the military school at Angers, 1785-86.

All tourists should endeavour to give a whole day to Angers. Those who only stay a few hours should follow the Grand' Rue de la Gare to the Place de la Visitation, and then follow the Rue Talot and Rue des Lices. On the l. is the *Tour S. Aubin* (xii. c.), a relic of an abbey founded by Chilbert, and consecrated in 534. Part of the abbatial building, reconstructed in xvii. c., is occupied (r.) by the *Préfecture*. A fragment of rich romanesque cloister is to be seen in its courtyard.

Turning l. by the entrance of the Rue S. Aubin, the Rue du Musée leads (l.) to the *Logis Barrault*, now the *Musée* (behind the Tour S. Aubin), a splendid renaissance palace, built by Olivier Barrault, treasurer of Brittany, thrice mayor of Angers (1497, 1504, 1505). On the l. of the court is a beautiful gothic cloister. The staircase of the great tower

is spiral, ending in beautiful ribbed vaulting. The musée has three divisions : the galleries of painting and sculpture (containing a magnificent bust of Napoléon I. by Canova) ; the Musée David ; and the Cabinet Turpin de Crissé.

The *Musée David*, filled with works or casts from the works of the great local sculptor, resembles the Thorwaldsen Museum at Copenhagen in its character. Amongst the original works are :

1. The Wounded Otryades.
2. A Head expressive of Grief.
3. The Death of Epaminondas—a relief.
4. Head of Ulysses—the first work of the artist in marble.
5. The Young Shepherd.
6. Nereid bearing the helmet of Achilles.
94. René d'Anjou.
95. Fénelon—a bust in bronze.

The casts comprise those from the noble tombs of Bonchamps at S. Florent and of Fénelon at Cambrai.

Behind the museum, and entered from its garden, is the beautiful ruin of *Toussaint*, of XIII. c.—a miniature Tintern—an abbey of regular canons founded 1115. The nave and choir, separated by a transept, have no side aisles. The square chevet, with its fine rose-window, was rebuilt XVIII. c.

Behind Toussaint, extending down the whole side of the hill to the river, are the huge walls and towers of the *Château*, built by S. Louis. The towers were, for the most part, levelled with the curtain-wall by Henri III. after he had taken the castle in 1585 : still they are very magnificent. Two chapels remain, one built by Yolande of Arragon. The bastion was

destroyed to make the existing boulevard. The château is now a powder magazine, and is not shown. At the top of the hill, between the Place du Château and the Place de l'Académie, is a statue, by David d'Angers, of King René, 'le bon roi René,' poet, painter, and musician, father of Margaret of Anjou, the unhappy queen of England.

Turning N. from the Place du Château, we soon find ourselves at the *Cathedral of S. Maurice*, a typical example of the Angevine style, on high ground in the centre of the town. The walls of the nave, which are the earliest part, belong to a rebuilding of 1150-60, the choir and transept to XIII. c. The W. front, with its towers, recalls the churches of the Rhine, whilst the warlike aspect of the statues of S. Maurice and his seven companions (by Jean Giffard) is characteristic of feudal Angers. The principal portal, with its eight great statues, is of 1150-60; the lower part of the façade and twin towers of the end of XII. c. All was finished in 1240, except the central W. tower and the spires of the other towers, which are the work of Jean de Lepine in the XVI. c., and greatly injure the effect. Under the side-towers traces are to be seen of a porch which Foulques de Mathefelon erected in 1336 along the whole of the front. The W. transition portal (of 1150-60) is rich in saints and angels; in the tympanum is Christ enthroned between the emblems of the evangelists.

Instead of domes, the interior has the intersecting vault of the north. It consists of a nave of three bays, two square transepts, an inter-transept, and a square bay preceding the apse. There is much splendid glass of XII. c. and XIII. c., the earliest windows (in the nave) having been given by

Canon Hugues de Semblançay. The story of Thomas à Becket is given in one of the windows of the choir. The grand S. rose has the zodiac. Bishop Jean de Rély (1491-99) is represented in the E. window of the N. transept. But to strangers the characteristic feature of the cathedral will be the *Tapestries*, which line the whole of the central walls, and are, for the most part, exceedingly curious works of the XIV. c. The chapel on r. of nave, with a domical or Angevine vaulting, is used as a baptistery. The opposite chapel (XV. c.) contains a *Calvaire* by David d'Angers. On the l. of the W. door is a font of verde antico, given by King René. The fine *buffet d'orgues* is late XVII. c. On the N. wall of the nave are the tombs of Bishop Guillaume Angebault, 1876, and Bishop Radulph de Bellomonte, 1490. The N. transept—la Chapelle des Évêques—contains the tomb of Bishop Claude Reuil (1628-49), and some fragments of the tomb of Bishop Jean Olivier. Nothing remains of the tombs of the Ducs d'Anjou, of whom the whole dynasty were buried in the apse, except the tomb of King René<sup>1</sup> (poet and artist, whom his evil destiny placed on a throne), and Isabelle de Lorraine, moved to the S. wall of the nave in 1783.

The episcopal palace, which joins the N. transept, and occupies the site filled by the castle of the Comtes d'Anjou before 850, is partly romanesque. A staircase, built by Bishop François de Rohan in 1510, leads to the romanesque *Salle Synodale* (end of XI. c.) Henri Arnaud, brother of the famous Mère Angélique, resided in this palace as a devoted and laborious bishop of Angers. A friend, fearing

<sup>1</sup> Titular prince of Jerusalem, Naples, Sicily, Majorca, Lorraine, Bar, Anjou, Provence: the last only at his death.

his health would be injured by his incessant work, implored him to rest one day in every week. 'I have no objection,' he said, 'if you can choose one in which I am not bishop.'

In the Place S. Croix, to the E. of the cathedral, is the curious *Maison Adam* (xv. c.), with a sculpture of a man killing a bull, and others more curious. The Rue S. Croix leads to the Rue de l'Oisellerie (with the buildings of the new *Évêché* on the N.), whence the *Rue Baudrière*, with many curious old houses, descends to the river.

'Any one of these projecting gables, turned into a perfect bower of roses, creepers, and vines, with perhaps a gentle-faced matron knitting by, or a cat sleeping on the sill, or a bird singing from its perch in the roof, lends an indefinable grace and gaiety to the sober-coloured streets. The framework of these dormers is of dark stained wood; in summer the windows are always open, and there, amid their flowers and pets, the humbler Angevines sit down to rest when work is done.'—*Fraser*, Nov. 1875.

Crossing the *Pont du Centre*, and proceeding in a direct line, we reach the church of *La Trinité*, which belonged to the abbey of Ronceray. It was founded in 1062, but not finished till the xiii. c. Only the lower part of the tower is romanesque, the rest was added by Jean de Lépine (xvi. c.) except the top, which is modern. The interest of the church has been annihilated by 'restoration.' All the glorious sculpture of the once-magnificent romanesque portals has been carted away, and replaced by copies in the feeblest and coarsest of mason's work. The interior is now only worth visiting from its disposition, which is very curious. The nave, without aisles, has seven bays, of which six are vaulted two by two, in a compromise between the Angevine dome and the six-sided

arrangement of the Île de France: the plan is varied in each of the three divisions. The side-walls, which are flat externally, are pierced internally by a succession of large niches, each lighted by a window, and framed, towards the nave, in a gothic arch of great richness. The choir is exceedingly narrow, only occupying the space under the tower, with an apse with ribbed vaulting. Two narrow entrances appear in the E. wall on either side of the pillars at the opening of the choir, and these lead to the transepts, which have E. apses. Close to the W. door is a winding renaissance staircase in wood. The sacristan will admit to the crypt of the adjoining church of *Ronceray*, built for a monastery of nuns by Foulques Nerra, and consecrated by Calixtus II. in 1119. The church has Roman-like masonry of the x. c. Part of it serves as a chapel to the *École des Arts et Métiers*; only nine bays of the nave remain. Ronceray contains several old timber houses, and is generally more picturesque than Angers. In the Rue S. Nicolas is (r.) the *Maison de la Voûte*, a beautiful building of the xv. c.

The Boulevard de Ronceray leads N. to the ancient *Hôtel Dieu* or *Hôpital S. Jean*, founded by Henry II., King of England and Comte d'Anjou, in 1170, from which time a great part of the building dates. The *Grande Salle*, with a beautiful vaulted roof, supported by monocylindric columns, is one of the earliest gothic halls in existence. It is used as an archaeological museum, and contains the porphyry urn bequeathed by King René to the cathedral, and said to have been handed down from the Marriage of Cana (!); a statue of Dame Huet de Chenaye (xv. c.), lady-in-waiting to Marie d'Anjou, wife of

Charles VII., etc. In the garden are several columns of a Roman temple.

Two of the three existing galleries of the cloister behind date from the time of the foundation ; the third, of the renaissance, is the work of Jean de Lépine. A beautiful romanesque portal leads from the cloister to the chapel, a square hall, with four compartments of domical vaults meeting on two isolated columns. A small apse is found on one side of the square. All the windows are richly decorated romanesque. Standing further back (at the end of the Rue S. Jean) are the old warehouses of the hospital, now used by the town, lighted on two sides by beautiful double windows, pierced with a little oculus at the tympanum.

The extremities of the lines of walls which enclosed the town to the right and left of the Maine were terminated by towers which received the names of *haute chaîne* and *basse chaîne*, because from them the great chains were suspended, which were lowered at night to defend the approach to the town by the river. The tower of the Haute Chaîne still stands by the bridge.

Crossing the Pont de la Haute Chaîne, where a modern iron bridge replaces that built by Henry II. near his hospital, and following the Boulevard, the Levée Bernardière leads l. to the church of *S. Serge*, formerly abbatial, built with the riches acquired by the monastery from pilgrimages to S. Brioux, a Breton saint, whose relics were sent hither for security when Brittany was invaded by the Normans, and which were afterwards only regained by their original owners after a long lawsuit. Of this time are the choir and transept — beautiful and most

graceful early Plantagenet gothic (xi. c.—xii. c.), but the nave is xv. c. The choir is five bays in length, and of these two have five aisles, two three, and the last is single. The two outside aisles of the first bays end in apses, the other aisles and the chevet have a square termination. The slender lofty isolated columns and the vaulting are marvellously graceful. In the second S. aisle is the epitaph of Abbot Jean Tillon, 1483—1501. The choir has a charming xvi. c. piscina.

The Benedictine monastery of S. Serge was founded in the vii. c., and frequently rebuilt, lastly at the end of xvii. c.: it is now the *Grand Séminaire*. Behind the seminary, the former gardens of the abbey of S. Serge are now a *Jardin Public*, with an admirable botanic collection. Here, on the Terrasse des Magnolias, is the little church of *S. Samson*, with a romanesque portal.

Crossing the Place du Pélican, on the Boulevard de la Mairie, facing the pretty *Jardin du Mail*, is the *Hôtel de Ville*, formerly the Collège d'Anjou, built 1691 by the Pères de l'Oratoire. Turning into the town from hence, we find in the Rue Basse du Figuier (N.W. of the Place du Ralliement) the *Hôtel Pincé*, a beautiful renaissance building of Jean de Lépine, sometimes called Hôtel d'Anjou, because Pierre de Pincé, for whom it was built, and who lived there (1523-30), was 'lieutenant-criminel du sénéchal d'Anjou.' It was bought by the artist Bodinier, and given to the town, on condition of being consecrated to the arts. The hotel was rebuilt, stone for stone, in 1880-84. The effect of horizontal bands of ornament is balanced by the perpendicular shafts, which are characteristic of the architects of the later renaissance.

Crossing the Place du Ralliement, we find in the Rue Haute S. Martin, the church of *S. Martin*, originally built in the ix. c. by the Empress Hermengarde, first wife of Louis le Débonnaire, in the hope of being cured of a fever, of which she died before it was finished. It was rebuilt by Foulques Nerra, in 1020, to which period the transept, central tower, and four remaining arcades of the nave belong. The cupola, under the tower, without either pendentives or ribs, is believed to be of xii. c. The choir, of two square bays, without side aisles, terminates in an apse, probably of the end of xii. c. Incrusted in the vaulting are terra cotta vases. Since 1791 the church has been taken away from worship, to be used as a wood-warehouse.

Angers is celebrated for its nursery gardens, admirable for their vast collections of shrubs and herbaceous plants, and especially for their roses, which they export to England at very low prices. Perhaps the best, amongst many nurseries, is that of André Leroi.

The famous *Slate Quarries* (Ardoisières) near Angers can only be visited with an order from the Directeur.

An excursion may be made to the Château de Serrant and S. Florent (see line to Nantes). Also to the Château de Plessis-Bourré (line to Le Mans) and the Château de Plessis-Macé. These may both be visited by carriage from Angers, or the morning express may be taken to Etriché, and a carriage taken from the inn near the station (15 fr.) to Plessis-Bourré, and on to La Membrolle, whence it is a pleasant walk to Plessis-Macé, returning by rail, or by the omnibus from Lion-d'Angers to Angers in the evening.

[A line leads from Angers to (80 k.) Châteaubriant (from the station near S. Serge and the Pont de la Haute Chaîne) passing—

6 k. *Avrillé*. The modern church has stalls from the priory of *La Haie-aux-Bons-Hommes*, founded 1178, 3 k. S.W. of *Avrillé*; its XII. c. chapel is now a stable.

15 k. *La Membrolle* (Hotel: *du Cheval Blanc*). 3 k. S. is the picturesque village of *Plessis-Macé*, where old oaks and chestnuts surround the ramparts and dry moat of the *Château*, founded by Macé de Plessis in the XI. c. The enclosure is entered by two stately gateways, one retaining remains of its portcullis and drawbridge. The buildings within were reconstructed in the XV. c., and have been recently restored from ruin. They have beautiful renaissance details, especially a wide balcony, and a tower like that of the *Maison du Président* at *Thouars*. At one end of the dwelling-house is the chapel, with timber vaulting, and a richly decorated gallery and winding gothic staircase in oak. The chambers contain admirable tapestries from the abbey of *Ronceray*. Rising high from the festoons of clematis which embower the walls, are the remains of the keep.

24 k. *Le-Lion-d'Angers*. The church, which belonged to a Benedictine priory, is partly as old as X. c. and XI. c., as is shown by its masonry and windows. In the interior are ancient frescoes representing the Passion. Along the l. bank of the *Oudon*, stretch the grounds of *Île-Briant*; the *château* is XVIII. c.

38 k. *Segré*. For this and the line hence to *Châteaubriant*, see *North-Western France*.]

[A carriage road leads N.W. from *Angers* to (71 k.) *Châteaubriant*, by—

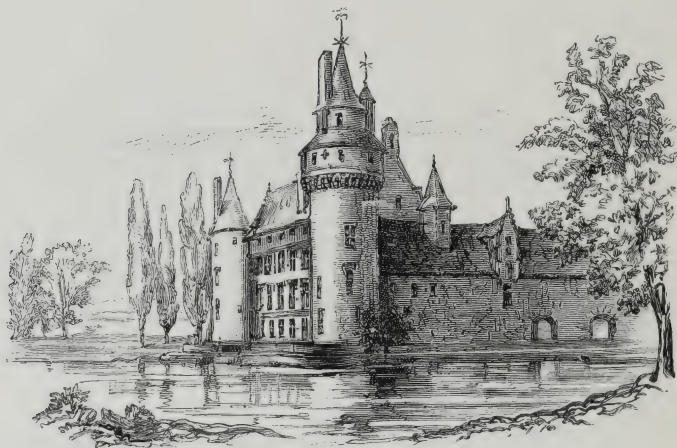
39 k. *Candé* (Hotel: *de la Poste*).

53 k. *La Chapelle-Glain*. 2 k. S. is the noble *Château de la Motte-Glain*, rebuilt 1496 by *Pierre de Rohan*, *Maréchal de France*. It was visited by *Charles VIII.* and *IX.*, and the fleurs-de-lis scattered over the walls attest the loyalty of its owners, whilst the pilgrims' staves and cockle-shells record their piety. The *château*, devastated at the Revolution, has been recently restored.

57 k. *S. Julien-de-Vouvantes*. The church, partly XV. c., bears the arms of the *Sires de Penhoët* on one of the bosses of its choir vaulting. The windows contain the arms of *Brittany*, *Laval*, *Dinan*, and *Châteaubriant*. Another cushion in the nave is

charged with the arms of the Curé Robert Guibé, afterwards cardinal-bishop of Nantes. Near the church are three fountains, which are great objects of pilgrimage. One is said to bear the print of the hoof of the horse of S. Julien.]

[A line leads N.E. from Angers to Le Mans, by—  
4 k. *Ecouflant*. On l. is the house of *Perray aux Nonnains*,



CHÂTEAU OF PLESSIS-BOURRÉ.

occupying an old Cistercian convent. On r. is the *Château d'Eventard*, a manor of the bishops of Angers.

9 k. *S. Sylvain-Briollay*. Only the mound remains (3 k. S.) of the *château de Briollay*.

18 k. *Tiercé*, has a fine modern church by Richou and Bibard. 3 k. W., on the Sarthe, is *Cheffes*, with a fine XIII. c. tower. The choir has an inscription recording its consecration by Geoffroi de la Mouche, bishop of Angers, in 1167. 4 k. S.W. of Cheffes, situated in flat meadows, and approached by a long green avenue, is the *Château du Plessis-Bourré*, built (1468-73) by *Jean Bourré*,

finance-minister to Louis XI. The château, restored into an appearance of newness externally, stands in a wide moat of clear water, crossed by a bridge of seven arches. At the angles are four square towers, one of which, higher than the others, serves as a keep. On the ceiling of the *salle des gardes* are paintings of the time of Jean Bourré, representing proverbs in action, with metrical inscriptions.

23 k. *Etriché-Châteauneuf* (a small inn near the railway, whence a carriage may be taken to Plessis-Bourré or to Plessis-Macé). 1 k. r. is *Etriché*, where the church has a fine xvii. c. pulpit, and the *Château du Plessis-Chivré*, of the xvi. c. At *Châteauneuf-sur-Sarthe* (3 k. N.W.) is a church of xii. c. and xiii. c.

32 k. *Morannes*, has a church of xii. c. and xv. c., and is only separated by the Sarthe from *Chemiré*, which has two curious xvi. c. houses, one of them used as a presbytery.

36 k. *Pincé-Précigné*. *Pincé* has a xv. c. priory converted into a presbytery. *Précigné* (4 k. E.) has a xiii. c. church. The convent of *S. François*, founded 1610, is now a school.

47 k. *Sablé* (Hotel: *Notre Dame et du Commerce*), has the ruined castle of its ancient barons, with a later château near it, situated on a lofty terrace.

*It is from Sablé that tourists used to visit the very important and beautiful sculptures at Solesmes, but these have been entirely closed to the public since the expulsion of the Benedictines in 1880, and it will be well to ascertain at Angers that they are again visible before making the excursion.*

There is an omnibus from the station to (3 k.) Solesmes, or pedestrians may reach it by turning l. at the Place de la Mairie by the Rue de l'Île, crossing the Sarthe and turning l. at the Place des Ormeaux, by the Rue de l'Hospice, and passing under the railway viaduct. *Solesmes* owes its celebrity to its Benedictine abbey, replacing a priory founded in the xi. c. The abbatial buildings are chiefly xviii. c. The xv. c. church has been modernised. Near the entrance of the nave is a cornice from an earlier building. The genealogy of Christ is represented in the woodwork which covers the walls of the choir,—‘a genealogical tree sculptured in wood,’—with heads full of character. But the monuments which

attract strangers, the famous *Saints de Solesmes*, are in the transepts, where they occupy vast niches decorated with the utmost magnificence, each niche having a decoration proper to itself—gothic, with renaissance details of exquisite delicacy and beauty, executed—probably by Italian artists—between 1496 and 1550, under the priors Philippe Moreau and Jean Bougler.

‘Jamais le même ornement ne se reproduit deux fois, et toujours celui qu’on examine le dernier semble l’emporter sur les autres en élégance. Là, point de ces formes convenues, triviales, tracées à la règle et au compas. Chaque partie de la décoration semble l’invention d’un artiste qui, ayant trouvé le motif, en a été lui-même l’ouvrier.’—*Prosper Mérimée*.

The earliest (1496) and finest of the groups occupies the end wall of the S. transept, and represents *The Entombment*. The figures reproduce the costume of the time of Louis XI., and it is said that Joseph of Arimathea is a portrait of King René. The majesty of the dead Saviour, and the anguish of the Virgin supported by S. John, are marvellously represented, but the most admirable figure is that of the Magdalen.

‘Elle vit, elle respire doucement: son silence est en même temps de la tristesse et de la prière. C’est une de ces figures qui se gravent profondément dans l’esprit de celui qui les a une fois contemplées.’—*Piolin*.

Above the caverned tomb are David and Isaiah exhibiting the predictions relating to the burial of the Saviour, and three angels bearing the crosses of Calvary. The central cross is vacant, for Christ is already in the tomb. Two soldiers guard the tomb, but are fearfully mutilated, owing to the simplicity of the villagers of Solesmes, who have avenged on them the outrages of the Saviour. On the altar to the l. of this chapel is a powerful relief representing the *Massacre of the Innocents*, and above it a Virgin supporting the dead Christ, venerated as *Notre Dame de Pitié*.

The principal position in the N. transept is occupied by the *Burial of the Virgin*. S. Peter looks down upon the beautiful figure in the sleep of death. S. John holds a corner of the winding-sheet. S. James the Less leans forward for a last look.

Opposite S. John, a monk represents the famous prior, Jean Bougler, to whom the monument is due. A figure seated near the tomb has been mutilated by the people, who believed that it represented the devil looking for the sins of the Virgin in his register.

‘ Un excès de zèle religieux a coûté le nez et la moitié du visage à l’un des personnages qui assistent à la mort de la Vierge. Le motif qui l’a désigné à la fureur des fidèles est assez singulier. Cette figure est assise, tenant un livre entre ses mains ; sans doute elle représente un docteur de la loi, un apôtre peut-être, assistant la Vierge à ses derniers moments. Les bonnes gens de Solesmes, voyant ce livre tout blanc, ont expliqué ainsi cette statue. “C’est le diable,” disaient-ils, “chargé d’enregistrer les péchés de la Vierge ; n’en pouvant trouver un seul, son livre est tout blanc.” Mais pour le punir de sa mauvaise intention, ils lui ont donné nombre de coups de couteau et de bâton. Pareil malheur est arrivé à deux autres statues, placées en dehors de la niche, à l’extrémité du transept méridional. Elles sont plus modernes, je crois, que les autres figures du même groupe, et représentent deux soldats en faction devant le tombeau du Christ. Le crime de celles-là était bien évident, c’étaient des gendarmes de Pilate ; on les a traités en conséquence.’—*Prosper Mérimée*.

The architectural decorations include figures of SS. Bernard, Anselm, Bonaventura, and another. Above the principal group is the *Assumption*, and in front David celebrating on his harp the triumph of his descendant, and two angels holding the stone taken away from the sepulchre.

On the r. is the *Communion of the Virgin*. SS. John and Peter uphold her to receive it from the Saviour. Six apostles stand around, with Hiérotheus, who, S. Dionysius the Areopagite says, was present at the death of the Virgin. Behind are two women, one of them marvellous in expression. On the l. is a monk, in Benedictine habit. SS. Dionysius the Areopagite and Hiérotheus are represented again in the architectural decorations. Above the communion is represented the *Coronation of the Virgin*.

On the l. wall, facing the altar of the communion, is *Christ amongst the Doctors*. The child Jesus rises to welcome his parents, who have at length found him. Ten figures compose this group. The doctors are full of character, and are supposed to be portraits: Lenormant finds Luther and the leaders of the Reformation amongst them.

Under the choir is a crypt, with an altar, over the relics of the martyr S. Léome, copied from the altars in the catacombs at Rome.

A modern monastery of Benedictine nuns was built 1866-71, near the abbey, with a fine gothic church.

6 k. S.E. of Sablé is the famous pilgrimage chapel of Notre-Dame-du-Chêne, see *North-Western France*.

54 k. *Juigné-sur-Sarthe*, has a fine château, rebuilt xvii. c., but which has belonged to the family of Le Clère from xiv. c.

78 k. *La Suze*. The château, founded xi. c., was rebuilt xv. c.

98 k. Le Mans, see *North-Western France*.]

[A railway leads N.E. to (49 k.) La Flèche, passing—

17 k. *Villévêque*, with a (xv. c. and xix. c.) château of the bishops of Angers.

29 k. *Lézigné*. Near this is the *Château du Verger*, built (xv. c.) by Pierre de Rohan, maréchal de France, and visited by five kings; but the greater part of the buildings were pulled down in 1776 by the Cardinal de Rohan, and only some ruined towers and offices remain. Near the château is the ruined priory of S. *Croix*, also founded by Pierre de Rohan.

35 k. *Durtal*, where Geoffroy Martel built a château in xi. c. The existing château is a fine building of the xvi. c., disfigured by modernisations. It is nobly placed above the town and the Loir, which is crossed by a xiv. c. bridge.

41½ k. *Bazouges-sur-Loir*. The church is xii. c., the wooden vaulting covered with paintings of xv. c. The château, flanked by machicolated towers, is xvi. c. and xvii. c.]

[A line leads S.E. from Angers to (87 k.) Loudun by—

10 k. *Les-Ponts-de-Cé* (connected with Angers by omnibuses from the Boulevard le Saumur), only remarkable for its causeway

3 k. long, in the direction of Angers, with bridges crossing the canal de l'Authion, and two wide arms of the Loire, and taking advantage of an archipelago of islets on the way. On a central island near one of the bridges is a little *Château of King René*, now a gendarmerie.

'It is a quaint old-world place, and, as you drive over the Ponts-de-Cé bridges, you have a magnificent view of the river, now flowing bright and clear; the orchards and vineyards, green as emerald, shutting in the blue; the far-off villages, with church and château; whilst nearer the overhanging rocks, and the rows of windmills perched so airily on their summits, like weird birds of prey, with wings folded in their eyrie, for a moment at rest, lend uniqueness to the picture.'—*Fraser*, Nov. 1875.

20 k. *Quincé-Brissac*. 1 k. N.E., standing in a small park close to the little town, is the *Château de Brissac*, built 1610-20, under Jacques d'Angluze, son of the architect of Fontainebleau, with the assistance of the architects Hutin, Corbineau, and Malherbe, and the painters Pottier, Gillion, Gasselin, and many others. Brissac was created a duchy in 1629, for its builder Charles de Cossé, maréchal de France, whose descendants have ever since inhabited it. The principal façade ends in machicolated towers, relics of a château of xiv. c. A high pavillon has the five orders, with a large semicircular opening in each, and two niches with pilasters. The interior, ruined and devastated at the Revolution, is now handsomely furnished and well kept up. Many of the rooms have fine old painted ceilings and contain some good tapestries, but the antique furniture is mostly modern and the pictures copies. The chapel has statues by David d'Angers.

In the grounds, is the *Mausoleum*, a classic building, the burial-place of the Cossé family, with statues from their tombs. On the E. choir window of the xvi. c. *Church of Brissac* (*Hotel: de la Poste*) the Maréchal de Cossé is represented kneeling, with his wife.<sup>1</sup>

<sup>1</sup> Brissac is scarcely worth an excursion. Those who go there by rail from Angers may return by carriage (6 fr.) to Ponts-de-Cé, and thence take the omnibus to Angers.

The line passes (1.) *Notre Dame d'Alençon*, with the xvi. c. manor house of *La Mare*, facing the church.

33 k. *Le-Perray-Jouannet*, with mineral baths. There is a branch line hence to (22 k.) Chalonnnes, by (15 k.) *S. Aubin de Luigné*, with a renaissance church and presbytery, and the ruined castle of *La Guerche*.

37 k. *Martigné-Briand*, has a fine renaissance château.

51 k. *Doué-la-Fontaine*, takes its name from the abundant fountains at the entrance of the town, which is singularly built over ancient quarries. An excavation in the form of an amphitheatre was used for the *Mystères* of xv. c. 6 k. N. are the romanesque church and dolmens of *Denezé*.

54 k. *Bougé-les-Verchers*. Between these places are the remains of the *Château des Basses Fontaines*, with a xvi. c. chapel.

58 k. *La Vaudelenay-Rillé*. 3 k. S.W. is *Le-Puy-Notre-Dame*, with a beautiful priory church, made collegiate by Louis XI. The triple nave is xiii. c. The tall stone spire of the church is xv. c., the spires of the façade xiii. c. The church professes to possess the girdle of the Virgin, which is believed to have the power of annulling the pains of childbirth. Anne of Austria caused it to be solemnly brought to her at S. Germain before the birth of Louis XIV. A picture by *Jean Boucher* of Bourges (1644), represents the Assumption. Joining the church are two xv. c. chambers, one formerly the chapter-house.

The whole country before reaching Loudun abounds in dolmens.]

Leaving Angers for Nantes, the old convent of *La Baumette*, founded by King René, and his favourite retreat, is seen rising above a ridge on the l.

351 k. (from Paris) *Les Forges*. A modern château replaces that of *La Roche aux Moines*, built by Philippe-Auguste. Opposite is *L'Île Béhuard*, with a curious church of xv. c. and xvi. c., consisting of two halls built one above the other. It contains a xv. c. statue, xvi. c. glass, a portrait of Louis XI. given by Charles VIII., and

chains of prisoners offered in ex-voto. Close to the church is a house of XVI. c. and XVII. c.

1 k. from Forges, on r. of the line, is *Savennières*, with a church of great antiquity (attributed to VI. c.), the walls of the nave and façade being probably of IX. c.

‘On remarque à différentes hauteurs, depuis le niveau du sol jusqu’au sommet de l’ancien fronton, six larges bandes de briques posées en feuilles de fougère, et trois petits cordons composés seulement d’un double rang de briques posées à plat. Ces différentes lignes rougeâtres contrastent par leur couleur avec le fond rembruni de la muraille. Deux fenêtres, percées au centre, ont leurs archivoltes garnies de briques, et l’on remarque tout près de l’extrémité du pignon, des briques disposées de manière à former un triangle.’—*De Caumont*.

The choir and towers are XIII. c. The xv. c. aisle has quaintly-carved beams.

355 k. *La Possonnière*. There is a beautiful view over the river from the station. In the ruins of the castle is the xv. c. *Chapelle de S. René*.

[A branch line leads S. to (90 k.) Bressuire by—

6 k. *Chalennes*. The town (2 k. r.) has the church of *S. Maurille*, partly XII. c., with curious pendants to its vaulting—one representing the martyrdom of *S. Valérie*. One tower, on the bank of the Loire, remains from an ancient episcopal palace. On an island is the *Hermitage of S. Hervé*. A branch line connects Chalennes with Perray (see p. 152). The railway passes (1.) the *Château de la Contrie*, ruined in the Vendean war and restored 1869.

21 k. *Chemillé*. The village of *S. Pierre-de-Chemillé* (1 k. l.) has a church dating from XI. c., but restored. In the romanesque tower is an oratory with curious XIII. c. sculptures. *Chemillé* (1 k.), a small manufacturing town, has the church of *Notre Dame* (XI. c., XII. c., and XVI. c., with a XVI. c. spire) and a ruined castle.

32 k. *Trémentines*, is a district abounding in megalithic remains.

43 k. *Cholet* (Hotel: *de France*). 'La Clé de la Vendée,' an ugly, featureless place, of perfectly modern aspect, though it dates from XI. c. The whole town is a great workshop of woollen and linen manufactures. Here the royalist troops of La Vendée suffered a bloody defeat from the republicans on Oct. 17, 1793. On Oct. 15 the Marquis de Lescure was mortally wounded at La Tremblaye, and, in the second engagement on the 17th, the Marquis de Bonchamps received the fatal wound of which he died at S. Florent. Nearly all the antiquities of Cholet have been destroyed or rebuilt. The *Vieux Pont* is xv. c. Menhirs abound in the district.

64 k. *Châtillon-S.-Aubin*. At the manufacturing town of *Châtillon-sur-Sèvre* (2 k. r.) is the *Abbaye de la Trinité*, founded XI. c., rebuilt XVIII. c., and now occupied as the mairie. The church, also rebuilt, is now parochial. There are some remains (XII. c. and XIII. c.) of the old château. The church of *S. Aubin* (2 k. l.) contains the graves of the La Rochejaquelein family, the ruins of whose ancient *Château de la Durbellière* (burnt 1793) are near a pool 1 k. N. of S. Aubin.]

360 k. *S. Georges-sur-Loire*, has some small remains of an abbey founded XII. c. 1 k. N.E., near the Angers road, is the magnificent *Château de Serrant* (Comte L. Walsh de Serrant), which belonged (xv. c. and xvi. c.) to the family of Brie; was purchased by Sardini in 1596; and again, in 1620, by Hercule de Rohan, Duc de Montbazon. In 1636 it was sold to the witty Guillaume Bautru, counsellor of state, who received a visit from Louis XIV. here, and whose nephew and heir, Nicolas Bautru, was famous as a general. In 1749 the property was purchased by James Walsh, an Irishman, created Comte de Serrant six years later, and his descendants still possess it.

The château, surrounded by wide moats and pleasant gardens, is exceedingly vast and stately, and contains a

beautiful staircase. Near the entrance of the courtyard is the chapel, built by Hardouin Mansart especially to contain the great tomb of Nicolas Bautru, Marquis de Vaubrun, which Coysevox erected for his widow, Marguerite de Vaubrun, who is represented lamenting him in agonies of grief, upon a sarcophagus which bears a relief of the battle in which he was killed. The chapel is surrounded by black marble pillars and touching inscriptions to the memory of the many children of the present owner. 3 k. S.E. is the *Château de Chevigné*, built by Mansart.

368 k. *Champtocé*, has the ruins of a xv. c. castle. Several xvi. c. and xvii. c. houses are interesting. In the church is a statue of S. Peter, the only one left of six statues by the brothers S. Simon. 2 k. S. is *La Pommeraye*, where the modern church contains the xvi. c. tomb of Pierre Chenu, roi d'Yvetot. At 3 k. S.E. is *Châteaupanne*, with an xi. c. church and ruins of a xii. c. priory.

381 k. *Varades*. 1 k., crossing the Loire by the island and its two bridges, is *S. Florent-le-Vieil* (Hotel: *du Boule d'Or*), where the early Breton hero Noménoé, conqueror of the Normans, erected his own statue. The view of the church known as *Le Cavalier*, on a steep wooded hill above the river, will recall Turner's drawing, though he has exaggerated the height: still it is a very attractive spot. The view from the moss-grown bastion, under the old acacia trees, is most beautiful at sunset. Then the massy foliage of the island stands out black and colourless against the vast expanse of the river, which is a sheet of glistening silver, while the faint greys of the distant plain fade into the amber sky.

The church, celebrated for the monument of Bonchamps

occupies the site of an abbey, transferred to Saumur in the ix. c. It is a handsome building of the xiii. c., rather picturesquely altered in the xviii. c. A column, at the end of the terrace, commemorates a review of the Vendéan troops by the Duchesse d'Angoulême in 1823. The church of *Marillais*, near the river (often rebuilt), has been a point of pilgrimage from the iv. c.



S. FLORENT-LE-VIEIL.

It was here that the rising in La Vendée began by two hundred young men, assembled for the drawing of the militia, attacking the soldiery, defeating them, and taking two field-pieces. When the royalists were compelled to take refuge beyond the river, after their defeat seven months later, they intended to massacre 4,000 republican prisoners collected at S. Florent, but were deterred by the dying orders of their wounded general, the Marquis de Bonchamps.

These words, 'Grâce aux prisonniers, Bonchamps l'ordonne,' are inscribed on his tomb (behind the high altar of the church), which bears a very fine statue by David d'Angers, and the epitaph :—

'À la gloire de Dieu et à la mémoire de Charles Melchior Artus, Marquis de Bonchamps, moissonné à 33 ans, pour la cause sacrée du lys. Si jeune encore, il mourut enseveli dans son triomphe, et vengea sa mort, en laissant la vie à cinq mille prisonniers qui allaient périr. Vendéans, pleurez votre chef, votre ami, votre modèle, et priez pour lui.

Thours  
v. mai.

Torfou  
xix apr.

S. Florent  
xvi. octob.

Les compagnons d'armes de Bonchamps, de nombreux admirateurs de ses vertus, lui ont élevé ce monument : l'offrande du riche, le dénier de la veuve, en ont fait les frais.'

'Les hauteurs de S. Florent forment une sorte d'enceinte demi-circulaire, au bas de laquelle règne une vaste plage unie qui s'étend jusqu'à la Loire, fort large en cet endroit ; quatre-vingt mille personnes se pressaient dans cette vallée ; soldats, femmes, enfans, vieillards, blessés, tous étaient pêle-mêle, fuyant le meurtre et l'incendie ; derrière eux, ils apercevaient la fumée s'élever des villages que brûlaient les républicains ; on n'entendait que des pleurs, des gémissemens et des cris. Dans cette foule confuse, chacun cherchait à retrouver ses parens, ses amis, ses défenseurs ; on ne savait quel sort on allait rencontrer sur l'autre rive ; cependant on s'empressait pour y passer, comme si au-delà du fleuve on avait dû trouver la fin de tous les maux. Une vingtaine de mauvaises barques portaient successivement les fugitifs qui s'y entassaient ; d'autres cherchaient à traverser sur des chevaux ; tous tendaient les bras vers l'autre bord, suppliant qu'on vint les chercher. Au loin, du côté opposé, on voyait une autre multitude, dont on entendait le bruit plus sourd ; enfin au milieu était une petite île couverte de monde. Beaucoup d'entre nous comparaient ce désordre, ce désespoir, cette terrible incertitude de l'avenir, ce spectacle immense, cette foule égarée, cette vallée, ce fleuve qu'il fallait

traverser, aux images que l'on se fait du redoutable jour du jugement dernier.

'On avait amené à S. Florent cinq mille prisonniers républicains. M. Cesbrous d'Argognes, vieux chevalier de S. Louis et commandant de Chollet, les avait conduits; c'était un homme fort dur; il en avait fait fusiller en route neuf, qui avaient cherché à échapper. Cependant on ne pouvait pas les traîner plus loin, ni leur faire passer la rivière; les officiers délibérèrent sur le sort de ces prisonniers. J'étais présente; M. de Lescure était couché sur un matelas, et je le soignais: chacun fut d'avis, dans le premier mouvement, de les faire fusiller sur-le-champ. M. de Lescure me dit, d'une voix affaiblie et qui ne fut point entendue: C'est une horreur. Mais quand il fallut aller donner l'ordre et faire exécuter ces malheureux, personne ne voulut s'en charger: l'un disait que cette affreuse boucherie était au-dessus de ses forces; l'autre, qu'il ne voulait pas faire office du bourreau; quelques-uns ajoutaient qu'il y avait de l'atrocité à exercer des représailles sur de pauvres gens qui, prisonniers depuis quatre mois, n'étaient pour rien dans les crimes des républicains: on disait que ce serait d'autoriser les massacres des bleus; que leur cruauté en redoublerait, et qu'ils ne laisseraient pas une seule créature vivante sur la rive gauche; enfin il fut décidé qu'on leur rendrait la liberté. Depuis, quelques-uns ont trouvé le moyen de témoigner leur reconnaissance, en sauvant Mme. de Bonchamps à Nantes. . . . À la vérité, les prisonniers devaient avoir pour elle une reconnaissance particulière; elle avait rencontré sur la place le vieux M. d'Argognes, qui échauffait les soldats pour faire massacrer les prisonniers; et par ses reproches, elle l'avait forcé à se retirer.'—*Mémoires de Mme. de la Rochejaquelein.*

394 k. *Ancenis* (Hotel: *de France*). The château was dismantled by Henri IV., but rebuilt in 1700. There are some remains of xv. c. *Lire*, on the opposite shore, was the birthplace of Du Bellay, called by his contemporaries the French Catullus.

403 k. *Oudon*, at the confluence of the Loire and the Havre, has a restored octagonal (xv. c.) keep and other

remains of its castle. Opposite, on the l. bank of the Loire, is *Champtoceaux*, with some remains of a château, ruined by the Bretons, to avenge the imprisonment there of their duke, Jean V., in 1419.

412 k. *Mauves*, where some remains of a Roman amphitheatre and temple were found in 1886. 3 k. N.W. is the *Château de la Sailleraye*, rebuilt by Mansart, and containing a portrait by *Mignard* of Mme. de Sévigné, who spent some days here in 1675.

427 k. *Nantes* (Hotels: *de France*, Place Graslin; *de Bretagne*; *des Voyageurs*), capital of the Département de la Loire-Inférieure, at the confluence of several rivers, and a busy, active, bustling commercial town, though its value as a port has decreased since the employment of ships requiring a greater depth of water than can be looked for with safety in the Loire. The town still commemorates in its name the Nannetes, whose capital it was.

There is no picturesqueness or beauty in Nantes, and its château and cathedral, close to the principal station, may well be seen between two trains, by tourists going to Clisson or La Croisic. A great characteristic of the town is that a railway, as well as a tramway, runs along its principal quays.

As the Roman Armoricum, Nantes was of considerable importance. It took its present name from being the capital of the Nannetes, as Condate, capital of the Rhedotes, became Rennes. In the III. c. it received its first Christian teaching from S. Clair, and in 300 the brothers SS. Donatien and Rogatien were martyred here for their faith. In later times, Nantes has been chiefly

celebrated for the horrors of its revolutionary fury and for its terrible *noyades*—‘les mariages républicains’—to which Carrier doomed so many innocent victims that no ship could cast anchor in the Loire, without drawing up a corpse.

‘Il y eut aussi beaucoup de personnes sauvées dans la ville de Nantes, malgré l’horrible terreur qui y régnait. Le petit peuple y était fort bon, et l’on pourrait citer les plus beaux traits de courage et de dévouement envers les proscrits. Tous les riches négocians se montraient aussi pleins d’humanité : ils avaient adopté les opinions du commencement de la révolution ; mais ils en détestaient les crimes ; aussi étaient-ils persécutés autant que les royalistes ; cent neuf d’entre eux furent conduits à Paris pour y être guillotinés ; mais ils arrivèrent après la mort de Robespierre ; ce qui les sauva. La classe féroce, qui s’empressait aux massacres et aux *noyades*, était composée de petits bourgeois et d’artisans aisés, dont beaucoup n’étaient pas Nantais.

‘D’autres dames furent oubliées, comme par miracle, dans les prisons ; on y trouva Mme. de Beauvolliers, Mme. et Mlle. de La Marsonnière, Mlle. de Mondyon, etc. ; mais la plupart de celles qui furent prises, périrent sur l’échafaud ou furent noyées : elles montrèrent toutes en mourant un noble courage, ne désavouant en rien leur conduite et leurs opinions. Les paysans et les paysannes n’avaient pas moins de dévouement et d’enthousiasme ; ils répétaient en mourant, “*Vive le Roi ! nous allons en paradis !*” et périssaient avec un calme extraordinaire.

‘Je n’oublierai point de rapporter deux histoires plus touchantes encore que les autres. Mme. de Jourdain fut menée sur la Loire pour être noyée avec ses trois filles : un soldat voulut sauver la plus jeune, qui était fort belle ; elle se jeta à l’eau pour partager le sort de sa mère : la malheureuse enfant tomba sur des cadavres, et n’enfonça point : elle criait, “Poussez-moi, je n’ai pas assez d’eau,” et elle périt.

‘Mlle. de Cuissard, âgée de seize ans, qui était plus belle encore, s’attira aussi le même intérêt d’un officier qui passa trois heures à ses pieds, la suppliant de se laisser sauver ; elle était

avec une vieille parente que cet homme ne voulait pas se risquer à dérober au supplice : Mlle. de Cuissard se précipita dans la Loire avec elle.

‘Une mort affreuse fut celle de Mme. de la Roche-S.-André. Elle était grosse : on l’épargna ; on lui laissa nourrir son enfant, mais il mourut, et on la fit périr le lendemain. Au reste, il ne faut pas croire que toutes les femmes enceintes fussent respectées ; cela même était fort rare ; plus communément les soldats massacraient femmes et enfans : c’était seulement devant les tribunaux que l’on observait ces exceptions ; on y laissait aux femmes le temps de nourrir leurs enfans, comme étant une obligation républicaine. C’est en quoi consistait toute l’humanité des gens d’alors.’—*‘Mémoires de Mme. de La Rochejaquelein.’*

There are several railway stations at Nantes, and visitors will do well in arriving to take their tickets and see their luggage registered by all the different lines to the central station of the *Compagnie d’Orléans*. This is close to the Place de la Duchesse Anne and Quai du Port Maillard, overlooked by the *Château*, founded in the ix. c. or x. c., which was the residence of the dukes of Brittany, and whence Henri IV. promulgated his edict on the reformed church. The greater part of the existing buildings is due to a reconstruction under Duc François II. in 1466, but the three towers towards the quai, and the *grand logis* on the r. of the court, were built by the Duchesse Anne. The chapel is that in which she was married to Louis XII. The well in the court is surmounted by a fine grille of wrought iron.

Ascending the steps of the *Cours S. Pierre*, between statues of the Duc Arthur and Duchesse Anne, we find ourselves at the E. end of the *Cathedral of S. Pierre*, founded in the iii. c. and rebuilt by S. Félix in 570. No buildings of this early time remain, but in the foundations

are many fragments of Roman masonry of that date. In the XII. c. the cathedral was again rebuilt, but the church of that time was almost entirely demolished to make way for a gothic edifice, begun in 1434 and still unfinished. The W. front has three portals full of sculpture; that of the central portal represents the Last Judgment. The triforium is richly decorated. In the r. transept is the magnificent tomb of François II., last Duke of Brittany, and his second wife, Marguerite de Foix, a glorious renaissance work of Michel Colomb, a native of S. Pol de Léon, in 1507. The figures at the angles represent Justice, Strength, Temperance, and Prudence, the first being considered a portrait of the Duchesse Anne. In little niches are the mourners—the twelve apostles, S. Marguerite, Charlemagne, S. Louis. The tomb, formerly in the church of the Carmelites, was brought to its present site in 1817. It contained the body of the Duke and those of his two wives, with the heart of his daughter, the Duchesse Anne, enclosed in a heart of gold, inscribed—

‘ En ce petit vaisseau  
De fin or pvr et mvnde  
Repose ung plus grand cvevr  
Que onqve Dame evt av mvnde  
Anne fvt le nom d'elle  
En France deux fois roine  
Duchesse des Bretons  
Royale et souveraine.’

In the l. transept is a fine modern tomb to General Lamoricière, the work of Dubois, 1879. Near the cathedral is a beautiful small renaissance façade which belonged to the church of *Notre Dame*.

The churches of Nantes are modern and of no interest. *S. Nicolas* (almost due W. of the cathedral) is the work of Lassus. It contains the tomb of Bishop Fournier (1877), who had been Curé of S. Nicolas. Just behind this church is the *Musée* (open 12 to 4), containing the usual picture-gallery, in which a picture of the Abbot Suger by *Philippe de Champaigne* and an admirable family piece by *Gonzales Coques* may be noticed. The *Archives* of the Préfecture are rich in documents relating to the wars of La Vendée.

Of old houses at Nantes, we may notice, in the Rue du Brioud, the *Hôtel de Bordelièvre*, and (No. 9) *Hôtel de la Bouvardière*; and, near the cathedral, *La Psallete*, with xv. c. sculptures; also 3, Rue Haute du Château, where the Duchesse de Berri hid herself in the chimney (Nov. 7, 1832) and was forced to emerge, when the gendarmes, who were searching for her, lighted a fire there.

‘Nantes a une originalité qu’il faut signaler: la perpétuité des familles commerçantes, les fortunes lentes et honorables, l’économie et l’esprit de famille, quelque âpreté dans les affaires, parce qu’on veut faire honneur à ses engagements. Les jeunes gens s’y observent, et les mœurs y valent mieux que dans aucune ville maritime.’—*Michelet*.

[The line from Nantes to S. Nazaire has a station at the Bourse in the centre of the town. It passes—

15 k. *Couëron*, where the dukes of Brittany had a castle, in which Duc François II. died of a fall from his horse, 1488.

39 k. *Savenay*, where the republican troops gained a great victory, Dec. 23, 1793, which practically put an end to the insurrection of La Vendée. The line passes (1.) the Benedictine abbey (xii. c.) of *Blanche-Couronne*, now a private residence. Savenay is the junction for the Brittany lines to Redon and Vannes, see *North-Western France*

58 k. *Montoir*, in the midst of the great pastures called *brières*.

64 k. *S. Nazaire* (Hotel: *des Messageries*), the port of Nantes, at the mouth of the Loire.]

[A line runs near the sea from S. Nazaire to—

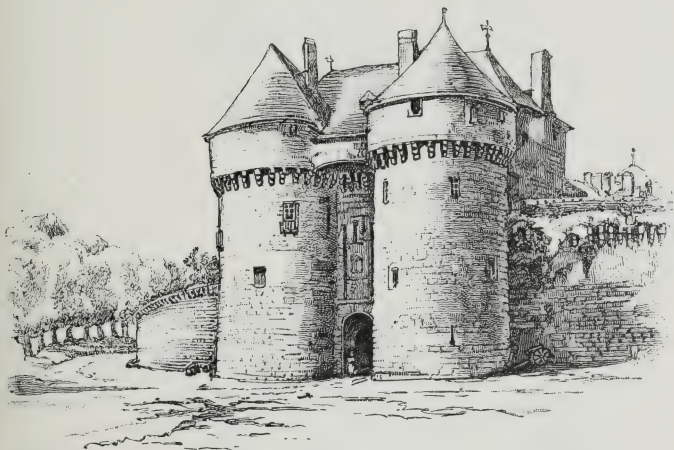
16 k. *Pornichet-les-Bains* (Hotels: *du Casino*; *des Bains*), a little watering-place, with pleasant pine-woods.

20 k. *Escoubiac-la-Bôle*, connected by a line of 6 k. with Guérande. This line passes (l.) the renaissance *Château de Carcil*, described by Balzac as the residence of Béatrix. *Guérande* (Hotel: *Paquelet*—good, opposite the fine *Porte S. Michel*) is one of the most perfectly mediaeval and interesting little towns in Western France. It is so small that it can easily be seen in an hour, but an antiquarian or artist will certainly spend some days here. The town has still a certain celebrity for its admirable manufacture of sabots (Lemot) and Espadrilles (Chaillon).

The grand machicolated walls of the town remain perfect, though overgrown with pinks and valerian. They were built by Jean V. in 1431, and are entered by four gates. Close to the station (N.) is the *Porte de la Vannetaise*, a simple arch between two ruined towers. On the W. is the *Porte Bizienne*; on the S. the *Porte de Saillé*. But the finest gate is the *Porte S. Michel*, defended by two massive towers in perfect preservation, and used for the archives, prison, and *Hôtel de Ville*. The streets contain nothing modern, and there are many curious door and window frames of xv. c. and xvi. c. Ancient turreted houses of a better class rise in secluded courts and gardens like manor houses in the country.

‘Une des villes où se retrouve le plus correctement la physiologie des siècles féodaux est Guérande; le nom seul réveillera mille souvenirs dans la mémoire des peintres, des artistes, des penseurs qui peuvent être allés jusqu’à la côte où git ce magnifique joyau de la féodalité, si fièrement posé pour commander les relais de la mer et des dunes, et qui est comme le sommet d’un triangle aux coins duquel se trouvent deux autres bijoux non moins curieux, le Croisic et le bourg de Batz. Encore aujourd’hui,

Guérand est enceinte de ses puissantes murailles ; ses larges douves sont pleines d'eau, ses créneaux sont entiers, ses meurtrières ne sont pas encombrées d'arbustes, la lierre n'a pas jeté de manteau sur ses tours carrées ou rondes. Elle a trois portes où se voient les anneaux des herses, vous n'y entrez qu'en passant sur un pont-levis de bois ferré qui ne se relève plus, mais qui pourrait encore se lever. La mairie a été blâmée d'avoir, en 1820, planté des peupliers le long des douves pour ombrager la



PORTE S. MICHEL, GUÉRANDE.

promenade. Elle a répondu que, depuis cent ans, du côté des dunes, la longue et belle esplanade des fortifications qui semblent achevées d'hier avait été converti en un mail, ombragé d'ormes sous lesquels se plaisent les habitants. Là, les maisons n'ont point subi de changement, elles n'ont ni augmenté ni diminué. Nulle d'elles n'a senti sur sa façade le marteau de l'architecte, le pinceau du badigeonneur, ni faibli sous le poids d'un étage ajouté. Toutes ont leur caractère primitif. Quelques-unes reposent sur des piliers de bois qui forment des galeries sous lesquels les passants circulent, et dont les planchers plient sans

rompre. Les maisons des marchands sont petites et basses, à façades couvertes en ardoises clouées. Les bois maintenant pourris sont entrés pour beaucoup dans les matériaux sculptés aux fenêtres; et aux appuis, ils avancent au-dessus des piliers en visages grotesques, ils allongent en forme de bêtes fantastiques aux angles, animés par la grande pensée de l'art qui, dans le temps, donnait la vie à la nature morte. Ces vieilles-ries, qui résistent à tout, présentent aux peintres les tons bruns et les figures effacées que leur brosse affectionne. Les rues sont ce qu'elles étaient il y a quatre cents ans. La place publique est pleine de costumes bretons que viennent dessiner les artistes et qui ont un relief incroyable. La blancheur des toiles que portent les *paludiers*, nom des gens qui cultivent le sel dans les marais salants, contraste vigoureusement avec les couleurs bleues et brunes des *paysans*, avec les parures originales et saintement conservées des femmes. Ces deux classes, et celle des marins à jaquette, à petit chapeau de cuir verni, sont aussi distinctes entre elles que les castes de l'Inde, et reconnaissent encore les distances qui séparent la bourgeoisie, la noblesse et le clergé.'—*Balzac*, '*Béatrix*.'<sup>1</sup>

The noble church of S. Aubin was chiefly built in XII. c. and XIII. c.; the transept and choir were added in XV. c. and XVI. c. In the thickness of the buttress on r. of the principal entrance is an admirable XV. c. outside pulpit. The pillars of the nave (c. 1130) are alternately cylindrical and composite, with a great variety of capitals, some of them very curious. The whole E. wall is occupied by a vast window, filled with miserable glass. In the S. transept a XVII. c. picture represents the canons of S. Aubin before the crucified Saviour. In a beautiful low gothic chapel on r. of the choir is the tomb of Tristan de Carné (XVI. c.), maître d'hôtel of the dukes of Brittany; it is a subject well worth painting.

The *Chapelle Notre Dame de la Blanche* was built in 1348 by Jean de Montfort. The entrance of the old *Hôpital S. Louis* is a graceful work of the renaissance. Near Guérande are three

<sup>1</sup> *Béatrix* should be read by every visitor to Guérande. It is not easy to find any house in the place exactly answering to that described by Balzac as the residence of the Baron de Guénic. The 'Maison de Balzac' is pointed out.

dolmens—at *Kerleour*, *Kerlo*, and *Sandun*, and a cromlech at *Kerbour*. The salt marshes, over which the town looks to the sea, are full of character.

‘Ces tristes carrés d’eau saumâtre, divisés par les petits



OUTSIDE PULPIT, GUÉRANDE.

chemins blancs sur lesquels se promène le paludier, vêtu tout en blanc, pour ratisser, recueillir le sel et le mettre en *mulons*; cet espace que les exhalaisons salines défendent aux oiseaux de traverser, en étouffant aussi tous les efforts de la botanique; ces sables où l'oeil n'est consolé que par une petite herbe dure,

persistante, à fleurs rosées, et par l'oeillet des Chartreux ; ce lac d'eau marine, le sable des dunes et la vue du Croisic, miniature de ville arrêtée comme Venise en pleine mer ; enfin, l'immense océan qui borde les récifs en granit de ces franges écumeuses pour faire encore mieux ressortir leurs formes bizarres, ce spectacle élève la pensée tout en l'attristant, effet que produit à la longue le sublime. Ce désert plein d'accidents, où parfois les rayons du soleil réfléchis par les eaux, par les sables, blanchissent le bourg de Batz, et ruissellent sur les toits du Croisic, en répandent un éclat impitoyable.'—*Balzac, 'Béatrix.'*



BOURG-DE-BATZ, FROM THE SALT MARSHES.

The line beyond Escoublac reaches—

27 k. *Batz*, or *Bourg-de-Batz*, which, with Le Croisic, was formerly an island, but has been attached to the mainland for the last four hundred years by sandbanks, now much cut up for salt-pans. Batz is a place much frequented by artists, who delight in the effects of its pale grey storm-beaten buildings rising against a paler sea, above the salt marshes, or the upland wastes, bare as an African desert, except where a tuft of wild stocks or pinks enlivens the colourless sand. The fine tower (1677) of the handsome XVI. c. church of *S. Guénolé* is the principal feature. Inside the church are two pillars of XIII. c., and choir-bosses of very

quaint sculpture. Between the church and the sea are the striking ruins (xv. c. and xvi. c.) of the *Chapelle de Notre Dame du Mûrier*. The population of Batz has always been celebrated for its morality. 'Une boule lancée dans les rues du village,' says a local proverb, 's'arrêtera toujours devant la porte d'un honnête homme.'

'Les habitants du Bourg-de-Batz disent ne pas appartenir à la même race que les populations d'origine bretonne des villages



BOURG-DE-BATZ, FROM THE DUNES.

environnants; ils se croient de souche scandinave ou saxonne; cependant cette tradition n'est probablement pas antérieure au siècle dernier, et ni l'aspect physique, ni le costume, ni la langue des paludiers de Batz, n'indiquent une ligne de séparation nette entre eux et leurs voisins du plateau de Guérande: dans les deux régions on trouve à peu près en même nombre des hommes de haute taille, à la chevelure blonde; les anciens costumes, qui ont à peu près disparu, sauf la coiffe des femmes, étaient de même apparence générale, et la langue, fort rapprochée du vannetais, était jadis bretonne pour les gens de Batz et de Guérande, ainsi,

que pour les habitants de toute la côte jusqu'au dix-septième siècle : actuellement il reste seulement, dans les hameaux avoisinant Batz, 400 personnes environ parlant l'ancien dialecte. Ce qui distinguait surtout les gens de Batz, c'était l'isolement dans lequel ils vivaient et le patriotisme local qui en était la conséquence. Naguère il n'y avait pas d'exemple qu'un seul des jeunes hommes de Batz se mariât avec une fille des villages bretons des alentours. La pureté de la race était complète. Tous les habitants du bourg sont cousins les uns des autres, et les familles qui portent le même nom sont si nombreuses qu'il faut les distinguer par des sobriquets.'—*Élisée Reclus*.

The xv. c. *Chapelle du Crucifix* and some picturesque wind-mills are passed before reaching—

29 k. *Le Croisic* (Hotels: *Guilloré*; *d'Anjou*; *Guilloux*—pension 7 fr. at all; all much of the same humble aspect, but clean and good, and very reasonable, situated on the picturesque quay; *Grand des Bains*—in an ugly desolate position away from the town). At first *Le Croisic* will not strike a visitor, but he will soon feel the charm of its views across still reaches of sea and sand to the pale hills; of the wonderful variety of its boats, with their red sails and nets; of the long, rambling terrace of white houses of most varied outline, framed and ornamented with granite, and of the amusement of the landing of the various kinds of fish, to be disposed on the broad tables of the *Poissonnière*. The xv. c. church of *Notre Dame de Pitié* has a fine late xvii. c. tower. Several houses are rich in curious sculpture, especially in the leaden gargoyles of their roofs. The rocky coast beyond the town has many picturesque points. Altogether, desolate, storm-beaten *Le Croisic* is a very attractive and charming place.]

[For the line from Nantes to Redon and Brest see *North-Western France*.]

[The carriage road from Nantes to (70 k.) Redon passes at (14 k.) *Treillières*, with a ruined château which belonged to Cardinal de Retz; (38 k.) *Blain*, which only retains some fragments of its old château, which belonged to Olivier de Clisson,

and afterwards to M. de Rohan; and (52 k.) *Rosay*, 2½ k. from which is the *Château de Carheil*, built 1725, which belonged to Mme. Adelaïde, and was bequeathed by her to the Prince de Joinville, who has restored and beautified it.]

[A line leads N.E. from Nantes to (63 k.) Châteaubriant, by—  
11½ k. *La Chapelle-sur-Erdre*. 1 k. distant is the *Château de la Gâcherie*, built in xvi. c. by Arthur d'Épervier, grand-veneur de Bretagne.

28 k. *Nort*. 10 k. N.E. is *Joué-sur-Erdre*, with the (xviii. c.)



HOUSE OF ABÉLARD, LE-PALLET.

*Château de la Chauvelière* and the (xvi. c. and xviii. c.) *Château de Lucinière*, with tourelles and moat.

41 k. *Abbaretz*, whence there is a public carriage to (10 k. E.) *La Meilleraie*, 2 k. S.E. of which is a Cistercian abbey, founded in 1145, and occupied since 1817 by the Trappists. The church has a romanesque nave of 1183, and a flamboyant choir. In the treasury is the beautiful (xvi. c.) abbatial cross of Jacques Raoul de la Guibourgère, bishop of La Rochelle.]

[A line leads S.E. from Nantes to Cholet, by—

7 k. *Vertou*. The village (2 k. r.) has a large church on the site of the cell of the hermit S. Martin de Vertou.

19 k. *Le-Pallet* (Palatium). Beyond the village, 1 k. from the station, is (1.) the cimetière, and a calvaire, close to which, overgrown with wild clematis, are some ruined walls of the *Château* in which the famous Abélard was born, and where his beloved Héloïse gave birth to her son Pierre Astrolabe, who was baptized in the little romanesque chapel of S. Anne close by. Inside the ruined château is a tiny cemetery, with a stone cross and some



CHÂTEAU DE CLISSON.

ancient tombs overgrown with creepers and flowers. It is a very interesting little spot.

‘ Ces ruines sont celles de la demeure des seigneurs du Pallet, détruite en 1420, lors des guerres qui suivirent l’attentat commis sur Jean V., duc de Bretagne, par Marguerite de Clisson. C’était là, qu’au XI<sup>e</sup> siècle, un petit château fortifié dominait le bourg, du haut d’une éminence sur l’étroite rivière de la Sanguèze, ainsi nommée, dit-on, pour avoir été souvent rougie du sang des com-

battants, au temps des luttes acharnées des Bretons et des Anglais.'—*Charles de Rémusat.*

On r. of the station is the ruined *Château de la Galissonnière.*

24 k. *Clisson* (Hotel: *de l'Europe*—a small country inn of the best kind, very clean and good, in a lovely position, with a delightful view of hills and river, and a terraced garden). This



CLISSON.

is one of the most beautiful places in France, and artists will do well to make it a resting-place. Seeing it only from the railway gives no idea of its exquisite position above the Sèvre, of the extreme picturesqueness of its old buildings, or the beauty of its wooded and rocky gorges. The view from the bridge which is crossed to the inn, whence the castle is seen between magnificent woods feathering down to the Sèvre, will recall the view of the Lion Bridge at Alnwick. Near the older bridge over the Sèvre artists will certainly paint from the open spots used by the

washerwomen, both the fine view of the castle and that of the town, with its varied old houses, crowned by a modern romanesque church admirably in keeping with the scene, and its terraced gardens and pergolas of vines. It is difficult to believe that such a view is in France and not in Italy, and the southern character of the place is enhanced by the number of cypresses and umbrella pines in the neighbourhood.

Clisson, in the XIII. c., belonged to Olivier (le Vieux) who built its château. His descendants, Gauthier, Olivier III., and Amaury, were famous in the Breton wars between Jean de Montfort and Charles de Valois. Olivier III. was beheaded (1344) by Philippe de Valois, but avenged by the warfare which his brave widow Jeanne de Belleville carried on at sea against the French ships. Their son was the famous Olivier de Clisson, constable of France, and owner of all the finest châteaux in this district, which were taken from his daughter Marguerite, who had captured the Duke Jean V. by a stratagem.

In 1472 Duke François II. married Marguerite de Foix at Clisson and restored the château, which he afterwards gave to his natural son, the Baron d'Avangour. The château was often besieged, but never taken, during the Wars of Religion. At the time of the Revolution it belonged to the family of Rohan-Soubise. In 1793 it was burnt by the army of Mayence, to prevent its being used as a fortress by the Vendéans. In the following year the town was burnt, and it has only risen from its ruins in the present century.

The château, which stands magnificently above the town, is approached by a picturesque staircase and gateway. The interior is a complete ruin; its five courts are carpeted with violets and overgrown with festoons of wild clematis, and will recall many of the pictures of Gustave Doré. In the innermost court a fir-tree marks the position of a (closed) well, into which General Crouzat ordered (April 6, 1794) thirty Vendéans, men, women, and children, discovered in the vaults where they had taken refuge, to be thrown down alive. In the chapel, François II. de Bretagne was married to Catherine de Foix. The portress will show the terrible dungeons, one of which retains the wicket in its door through which food was given to the prisoners.

A little door in the wall (l.) ascending the hill below the

château to the l. is the entrance to the *Garenne Lemot*, a name given to wild walks of the most extreme beauty, amongst the old trees and picturesque rocks on the l. bank of the clear Sèvre. This enchanting scenery inspired Poussin, and saw the wanderings of Héloïse. Above the river the groups of oaks growing out of the rocks in the most fantastic forms are the best studies an artist can obtain of the original *bocage*. The beauty is scarcely



BOCAGE NEAR CLISSON.

injured by a *Temple d'Amitié*, picturesquely placed. A column from the Château de Madrid supporting a bust of Henri IV. will recall the fact that the grandfather of the present owner was Lemot, the sculptor of the statue of Henri IV. on the Pont Neuf. The lane at the back of this bust soon leads to the picturesque ruins of a romanesque church, with a stone cross near it.

By the old bridge over the Moine we may reach (a fee) the *Garenne Valentin*, with delightful walks, but of far tamer character than those on the other side of the river. The dwelling-

house contains many historic and artistic relics, especially a fine drawing of Marie Antoinette by *Mme. Lebrun*.

A line unites Clisson with (50 k.) La-Roche-sur-Yon, see ch. iii. Excursions may be made from Clisson to Le Pallet and Tiffauges.

42 k. *Torfou-Tiffauges*. Near the village of *Torfou* (2 k. W.) is the megalithic monument known as *La Pierre Tournisse*. From the pretty fir grove near the station, a road turns r. to



GATE OF TIFFAUGES

(2 k.) *Tiffauges*, which rises like Clisson from the banks of the Sèvre, and is crowned by the ruins of a *Château* (of XI. c., XIV. c., and xv. c.), dismantled by order of Richelieu. The towers are overgrown by wild clematis, and the rocks by wild pinks and valerian, but the place is scarcely worth the visit of an artist. The *Chapelle S. Nicolas* is XIII. c.

52 k. *Evrunes-Mortagne*. The situation (3 k. S.E.) of *Mortagne*, with its ruined castle and convent, is striking.

63 k. Cholet, see p. 154.]

[Another road (railway in progress) leads from Nantes to (77 k.) Cholet, by—

20 k. *Le Loreux-Bottereau*, with a ruined castle which belonged to Landais, the favourite of Duke François II. 7 k. S.W. is the *Château de Haute Goulaine*, of xv. c. and xvii. c.

28 k. *Montrevault*, with a ruined château of xv. c. 5 k. N. is *Botz*, where the Vendéans (April 25, 1793) gained the victory known as *Le grand choc de Chaudron*.

56 k. *Beaupréau*. The château (xv. c., xvi. c., and xviii. c.), partly burnt in 1793, has been rebuilt.

66 k. *Bégrolles*. 3 k. E. is the fine xiv. c. church of *le May*, which contains a throne surmounted by tiara, in remembrance of Pope Clement V. having once officiated there.]

[A line leads S.W. from Nantes to (57 k.) Pornic, by—

15 k. *Bouaye*, on the *Lac de Grand-Lieu* (9 k. long by 7 k. wide).

27 k. *S. Pazanne*, whence a line turns S. to (111 k. from Nantes) *La-Roche-sur-Yon*, see ch. iii.

42 k. *Bourgneuf-en-Retz*, with (2 k. S.W.) a little port in the *Baie de Bourgneuf*. In the *Champ des Pierres-Levées* is a cromlech of thirty stones.

57 k. *Pornic* (Hotels: *de l'Europe*—in the little town, good; *de la Plage*—more pretentious, facing the sea, beyond the town). This is a pretty and much-frequented sea bathing-place, where endless villas, pleasantly situated along the shore, are let for the summer. The town, like an inferior Dartmouth, winds along the little port at the mouth of the *Canal de la Haute Perche*, with a small, still inhabited *Château* of xiii. c. and xiv. c., on a rocky point. Beneath the château, a simple cross on the rock bears the name of *Croix des Huguenots*, from a groundless tradition that it was placed there by converted Calvinists. The Place d'Armes and out-buildings of the Hôtel de l'Europe occupy the site of the old cemetery, in which two hundred Vendéans, killed at Pornic, were buried. The neighbourhood is uninteresting, but there are pleasant walks along the edge of the low but sharp and precipitous rocks which gird the shore.

A steamer (4 fr.) takes visitors from Pornic to the barren *Ile de Noirmoutier*, where the village of *Noirmoutier* has a

château (XIII. c. and XIV. c.), remains of an abbey, and a church with an XI. c. crypt.

9 k. W. of Pornic (omnibus, 2 fr.) is the bathing-place of *Préfaillles* (Hotels: *de S. Marie*; *des Voyageurs*), 3 k. from the *Pointe de S. Gildas*, with a lighthouse at the mouth of the Loire.]

[A line leads S.W. from Nantes to (59 k.) Paimboeuf, by—  
27 k. *S. Pazanne*, see above.

56 k. *S. Viaud*, with a cave where S. Viaud died.

59 k. *Paimboeuf* (Hotel: *Tremblet*), the Ben Bo or Tête de Boeuf of the Bretons, on a rocky islet of the Loire, now united to the mainland. The high-altar of the church comes from the Abbaye de Buzay. Here the cargoes of large vessels are transferred to the flat-bottomed river boats. The place is semi deserted since the filling-up of its port.

## CHAPTER II.

PARIS AND TOURS TO BAYONNE AND THE SPANISH FRONTIER, POITIERS, ANGOULÊME, LIBOURNE (S. ÉMILION) BORDEAUX BAYONNE, AND S. JEAN-DE-LUZ. IN VIENNE, CHARENTE, GIRONDE, AND LANDES.

Two of the places described in this chapter—Poitiers and S. Émilion—are among the most interesting in France. For the line as far as (234 k.) Tours, see ch. i.

LEAVING Tours, the line crosses the valley of the Indre by a long viaduct.

254 k. *Villeperdue*.

9 k. S. is the famous church of *S. Cathérine de Fierbois*, rebuilt by Charles VIII. and Anne de Bretagne. A chapel on r. contains a magnificent flamboyant altar in wood. In the original chapel on this site Charles Martel offered a thanksgiving in 732 for his victory over the Saracens. When Jeanne Darc was making her way from Vaucouleurs to the Court of Charles VII., she lingered here near the pilgrimage church of one of the two saints who had such a part in her visions, and wrote from hence to obtain the orders of the king, who summoned her to Chinon.

‘La Pucelle n’attendit pas à Chinon l’achèvement des préparatifs qu’on poursuivait. . . . Des incidents merveilleux se multipliaient autour d’elle : *ses voix*, à ce qu’elle raconta plus tard, lui avaient appris qu’une épée, portant cinq croix gravées sur

la lame, était ensevelie dans la terre, près de l'autel de S. Catherine de Fierbois, église qu'elle avait visitée avant d'arriver à Chinon : elle envoya à Fierbois : on fouilla la terre, et l'on trouva l'épée, à l'endroit désigné. Jeanne ceignit cette arme mystérieuse.'—*Martin, 'Hist. de France.'*

266 k. *S. Maure*. The town (3 k. E.), originally Arciacum, owes its name to a chapel founded by S. Euphrone, archbishop of Tours, in the v. c., over the tomb of Martyrs Maure and Brigitte. Nothing remains of the château, which was built here *c.* 1000 by Foulques Nerra, and rebuilt in the xv. c. by Pierre de Craon, Comte de S. Maure. A church, now modernised, was erected in the precincts of the château in the xii. c. : in its crypt are tombs of princes of the house of Rohan-Guémené. In the valley of *Courtineau* (3 k. N.) is a curious cavern-chapel of the middle-ages.

The *Plateau de S. Maure*, between the Indre and the Vienne, is very interesting to geologists.

6 k. after leaving the station of S. Maure, the line passes (on l.) the *Château d'Argenson*, cradle of a famous family of diplomats, of whom the most celebrated was René-Louis, Marquis d'Argenson.

277 k. *Port-de-Piles* (where a line [see ch. i.] branches off N.E. to Port-Boulet by l'Île-Bouchard and Chinon).

'Cette ville, créée par la volonté et puissance du cardinal de Richelieu, devait avoir bientôt la gloire d'être le plus beau village de l'univers.'—*La Fontaine*.

[A line branches off S.E. to (67 k.) Le Blanc, by—

10 k. *La Haye-Descartes*, the native place of Descartes, whose house is still preserved, and to whom a bronze statue has been erected. The (restored) parish church is of the xi. c. and xii. c. 13 k. distant is *Ligueil*, with a church of xi. c., xiv. c., and xv. c.

15 k. *Abilly*. The church is partly XII. c. In the valley of the Claise is the *Château de la Claise* (XV. c. and XVI. c.). 7 k. r. is *Guerche-sur-Creuse*, with XI. c. church, and château built by Charles VII. for Agnes Sorel.

21 k. *Le Grand-Pressigny*, is overlooked by a XII. c. fortress ; close by is the partially ruined *Château neuf*, of the XVII. c., near which are a polygonal stair-turret and a well with a domed canopy. The church, of XII. c., XIV. c., and XVI. c., has XV. c. paintings.

35 k. *Preuilly*, a curious and interesting place, famous for its noble romanesque church, which belonged to the abbey of *S. Pierre*, founded by Effroy, Seigneur de Preuilly, in 1001, and rebuilt in the XII. c. The place had a triple nave of five bays, a transept flanked by two towers, and an ambulatory with three radiating chapels. The western tower was rebuilt in 1873 ; beneath it is the modern chapel of *S. Mélaïne*. The cross is a ribbed cupola of XII. c. The chapter house is XIII. c. The church of *S. Nicolas*, turned into a barn, is XI. c. *S. Marie des Echelles*, used as a warehouse, is of 1217. Amongst the (XII. c. and XV. c.) ruins of the *Château* is the chapel of *S. Mélaïne*. The cemetery chapel is late XV. c.

51 k. *Tournon*. A road diverges hence to (93 k.) Loudun by (13 k.) *La-Roche-Posay*, and (62 k.) *Lençloître*, see later.

58 k. *Fontgombault*, named from the hermit Gombault, who lived there beside a fountain on the l. bank of the Creuse. At the end of the XI. c. Pierre de l'Étoile built a magnificent abbey on the r. bank, of which the splendid cruciform church (1010—1142) is one of the finest romanesque buildings in the centre of France. It has a triple nave, with two stages of windows and triforium ; a transept projecting one bay beyond the aisles, a choir of two bays, with double side aisles, and an ambulatory with three deep chapels. The façade has three beautiful portals, the columns of that in the centre supported by lions : above is a vast gothic window deprived of its mullions. In the interior the arches and vaulting are romanesque, but, by a singular arrangement, round-headed windows pierce the cradle-vaulting with a slightly pointed arch. In the choir the columns and triforium are admirable in beauty. The cloisters have been appropriated to farm purposes.

The line frequently follows the picturesque valley of the Creuse, and passes near the ruined priory of *Monts-la-Chapelle*, then (r.) the *Château de Rochefort*, before reaching Le Blanc, see ch. iv.]

281 k. *Les Ormes*. The château has belonged since 1729 to a younger branch of the family of Voyer d'Argenson. It has a gallery painted with the battles of the reign of Louis XIV. 9 k. W. is the ruined (xiv. c.) *Château de la Marmande*.

299 k. *Châtellerault* (Hotels: *de l'Univers* ; *de l'Espérance*), a town which originated in a castle built by the Vicomte Airaud, who called it Castellum Airaldi. The viscountship passed from the family of Harcourt to that of Armagnac ; in 1514 it was made a duchy by François I. in favour of François de Bourbon, killed at the battle of Marignan. After the treason of the Constable de Bourbon it was confiscated, and became part of the appanage of Charles de France, Duc d'Angoulême. In 1545 it returned to the crown.

The Angevine church of *S. Jacques* (xii. c. and xiii. c.) has a modern façade. Some old houses are of xv. c., xvi. c., and xvii. c. Of late years Châtellerault has been famous for its manufacture of arms and cutlery of all kinds.

'Dieu vous garde de Châtellerault si vous n'avez pas la passion des petits couteaux : il est vrai que si vous l'avez, en cinq minutes vous pouvez en faire la plus complète collection qui soit au monde.'—*Alexandre Dumas*.

[A line turns N. to (30 k.) Loudun (p. 101) by—

12 k. *Scorbé-Clairvaux*, which has a church of xii. c. and xv. c., and a château of xv. c. and xvi. c. At the hamlet of *Clairvaux le Haut* are a ruined castle and the old transition chapel of *Notre Dame de Vergers*. 4 k. N.E. is *Thuré*, which has a church with

a cupola, ancient tombs, and XII. c. tower, the old chapel of *Notre Dame du Cimetière*, and the remains of a fine old castle. 4 k. N. is the fine square keep of *Pouillé*.

19 k. *Lencloître*, which retains the romanesque church of a convent dependent on Fontevrault; the façade was fortified in the xv. c. The ruined gothic (XIII. c.) chapel of *S. Jean* is used as a barn. Hence there is a branch line of 19 k. to Mirebeau (see later).]

[A line turns W. to (59 k.) Blanc by—

9 k. *Sénillé-S.-Sauveur*. *Sénillé* (1 k. r.) has a romanesque church with a xv. c. tomb. *S. Sauveur* (2½ k. l.) has a fine xv. c. stone spire.

30 k. *La-Roche-Posay*, has a square castle keep of XII. c., a church of XIV. c. and xv. c., and remains of ancient ramparts.

43 k. *Tournon*, on the Creuse (where the line from Chinon and Port-de-Piles is joined).]

308 k. *Les-Barres*. Opposite this, on the r. bank of the Clain, are the Roman wall and arch called *Le Vieux Poitiers*. Close by is a *Menhir*, with a Gallic inscription saying that it was erected by Tarbellinus to Frontus. The hamlet of *Moussais-la-Bataille* is believed to have been the scene of the great victory (732) of Charles Martel over the Saracens.

317 k. *Dissais*, has a fine château, partly gothic, partly renaissance, which was chiefly built by Pierre d'Amboise, bishop of Poitiers, 1481—1505. The manor of *Maris* (2 k. S.E.), of xv. c., has fine tapestries.

321 k. *Clan*. 1 k. r. is *Jaulnay*, with a church of XII. c., XIII. c., and xv. c., a renaissance château, and (3 k. N.W.) the ruined castle (xv. c.) of *Brin*. *S. Georges-les-Baillargeaux*, on the opposite bank of the Clain from the station, has a church of XII. c., XIII. c., and xv. c. The manor of *Vaires* is late XVI. c.

332 k. *Poitiers* (Hotels : *de France*—good ; *de l'Europe , du Palais*), the capital of the Département de la Vienne, most picturesquely situated on a hill at the confluence of the Clain and the Boivre, and well worth a halt from the historian, architect, or artist. The distances are very great, and a carriage (2 fr.) should be taken by the hour.

Poitiers, originally called Limonum, the capital of the Pictaves, took a fresh name under the Romans, from its inhabitants. Christianity was first preached here in the III. c., and was established by S. Hilaire, the fourth bishop of Poitiers, celebrated for his defence of the Catholic faith against the Arians.

In 732 the Saracens took possession of Poitou, hoping to occupy the rest of France from thence, but were prevented by their defeat under Charles Martel. The Duchy of Poitou was annexed to the English throne by the marriage of its heiress, Éléonor, with Henry II., but after the queen's death it was seized by Philippe-Auguste, and was given as an appanage by Louis VIII. to his second son Alphonse (de Poitiers). Under King Jean, the celebrated battle of Poitiers was fought, which restored Poitou to the English, who preserved it for nine years, after which Du Guesclin reconquered it for France. Marie d'Anjou, widow of Charles VII., the only person who exercised a salutary influence over her son Louis XI., died here on her return from a pilgrimage to Compostella.

The inhabitants of Poitiers are known as Pictoviens.

The railway station is in the valley of the Boivre, whence the Boulevard Solférino, followed by the Rue Boucenne,

leads to the centre of the town. Here we find (r.) the *Palais de Justice*, the ancient palace of the ducs d'Aquitaine and comtes de Poitiers, rebuilt in the XII. c. and xv. c. It was here that Alphonse de Poitiers received the homage of his vassals, and that Hugues de Lusignan, the second husband of Isabelle d'Angoulême, queen of England, was prompted by her to rebel against him. Here also Charles VII. was proclaimed king in 1241, and here Jeanne Darc was examined before the University of Paris, transferred hither with the Parliament.

‘Le conseil du roi se transporta à Poitiers avec Jeanne. “En nom Dieu,” dit Jeanne, quand on lui eut appris qu’on la menait à Poitiers, “je sais que j’aurais bien à faire, mais *Messire* m’aidera ; or, allons, de par Dieu !”

‘Elle eut en effet *bien à faire*. . . . “Beau spectacle,” écrit Alain Chartier, sous une impression toute fraîche encore, “que de la voir disputer, femme contre les hommes, ignorante contre les doctes, seule contre tant d’adversaires !” Les docteurs l’accablèrent de citations, l’enlacèrent dans les mille replis de leur dialectique ; elle s’avança d’un pas ferme et sûr à travers ces labyrinthes ; elle déconcerta les savantes arguties de ses examinateurs par l’imprévu de ses réponses et par le grand sens qui se joignait chez elle à la plus ardente exaltation. Après qu’elle eut exposé “de grande manière,” comment sa révélation lui était advenue, comme elle disait que le roi lui devait donner des gens d’armes pour secourir Orléans : “Si Dieu veut délivrer le peuple de France,” répondit un des théologiens, “il n’est pas besoin de gens d’armes.” “En nom Dieu, les gens d’armes batailleront, et Dieu donnera la victoire !” Un autre, frère Séguin, s’avisa de lui demander : “Quelle langue parlent *vos voix* ?” “Meilleure que la vôtre !” L’interlocuteur parlait limousin. “Croyez-vous en Dieu ?” reprit le théologien avec colère. “Mieux que vous,” repliqua-t-elle. “Dieu ne veut point qu’on croit à vos paroles si vous ne montrez un *signe* (un miracle) qui prouve qu’on doit vous croire.” “Je ne suis pas venue à Poitiers pour faire des *signes*. Conduisez-moi à Orléans, je vous y montrerai les *signes* pour

quoi je suis envoyée. . . . Il n'est besoin de tant de paroles ; ce n'est plus le temps de parler, mais d'agir !”

‘Quand les théologiens, tout étourdis de ses vives répliques, appelaient à leur aide maints auteurs sacrés et profanes, et les saintes Écritures et les Pères, pour contester la réalité de sa mission : “ Il y a plus,” répondait-elle en levant les yeux au ciel, “ il y a plus dans les livres de Dieu que dans les vôtres !”

‘Jeanne vainquit : les docteurs assemblés à Poitiers déclarèrent que “ladite Pucelle” ayant été éprouvée touchant sa vie, ses moeurs, et son intention, “sans qu’on trouvât en elle que tout bien, humilité, virginité, dévotion, honnêteté, simplesse. .” on ne pouvait la rebuter ou délaisser sans se rendre indigne de l’aide de Dieu, et qu’on devait la mener devant Orléans pour y montrer le signe divin qu’elle promettait.”’—*Martin, ‘Hist. de France.’*

The entrance and façade of the Palais de Justice are modern. The *Salle de Pas-Perdus* (49 mèt. long by 17 wide) is always open, and is a truly magnificent hall. The side walls are adorned with arcades, romanesque on one side, early gothic on the other. At the gable wall, above the daïs, are three fireplaces, the chimneys of which mask a great part of the windows on the outside, but have been rendered almost invisible within by stained glass and an open screen of stone, which has winding staircases at the sides. The keep of the château is best seen from the street on the r., where it stands in a garden. It is known as the *Tour Maubeugeon*, and has truncated towers, crowned by statues of the counts of Poitiers.

‘Le donjon du palais de Poitiers est à lui seul un petit château, possédant une grande salle à chaque étage et des chambres dans les tours. Il affecte une apparence de forteresse, mais il n’est réellement qu’un gros logis éclairé par de larges baies et n’était nullement propre à la défense : il se rapproche de

l'architecture civile, et les tours, les mâchicoulis, ne sont là qu'un appareil féodal.'—*Viollet le Duc.*

The extraordinary church of *Notre Dame la Grande* presents the richest romanesque façade in existence, except that of the cathedral of Troja in Apulia—'Couverte



NOTRE DAME, POITIERS.

de sculptures représentant du sommet à la base l'histoire biblique de l'homme.'<sup>1</sup> Its centre is composed of three ranges of arcades, surmounted by a gable, on either side is a group of columns supporting a tourelle, and the whole is incrustated with statues, sculpture, and bas-reliefs of fantastic luxuriance.

'A distinct architectural organisation is, indeed, produced by the large and small arcades formed by clumsy columns and

<sup>1</sup> *Elisée Reclus.*

repeated in several stories; but the entire surface, capitals, friezes, and archivolts are covered with such a flood of rudely executed arabesques, that the eye is lost as in a maze of fantastic flowers, and has to force itself to any attention to independent sculptures. Above the three large arched openings in the lower storey, in a perfectly unsuitable position, are representations in relief, from the Fall of Man to the Annunciation of the Virgin, the Visitation, and the Birth of Christ, scattered over the whole surface in a somewhat confused manner. The relief is coarsely treated, the figures are heavy, and the drapery is executed in a hard style, and yet, though the movements are angular, there is a vigorous feeling of nature. There are not a few expressive touches, such as the nurse, who, while she helps to wash the new-born infant, looks anxiously round to the bed on which the mother is lying. Above, in the rows of arcades are the figures of the apostles and two bishops, the lower ones sitting, the upper ones standing, all executed in a hard and severe style, but with graceful arrangement of drapery; still higher, in a concave oval compartment in the central pediment, Christ appears surrounded by the tokens of the evangelists. Here also the framework, graceful stone filigree, is so predominant that, as in all other parts of the façade, it appears rather to resemble the art of the goldsmith than an architectural work.'—*Lübke*.

The side aisles of the nave are as old as the XI. c., and parts of the N. wall are older still and present reticulated masonry with chains of bricks, being remnants of the original collegiate church of the IX. c. or X. c. The choir, also of XI. c., is surrounded by an ambulatory and three chapels. The chapels of the nave were added in XV. c. and XVI. c.; one, on the N., is a good specimen of renaissance. The upper storey of the tower is circular, pierced by six openings, and surmounted by a scaly cone.

In the interior, which is daubed with wretched painting, is a XVI. c. S. Sépulcre, and (behind the high altar) a statue of the Virgin with a bunch of keys, recording 'le

miracle des clefs,' by which the keys of the town were miraculously concealed from a traitor, who (1202) had undertaken to deliver it up to the English.

Returning a little and turning r. (N.E.) we find, in the street of that name, *La Prévoté* (now a school), possessing a beautiful xv. c. façade, with tourelles and rich windows.



MONTIERNEUF.

Hence, we should proceed to (quite at the N. end of the town, r.) the church of *Montierneuf* (monasterium novum), which, in spite of its name, belonged to a convent founded in 1077 by Guillaume-Guy-Geoffroy, Duc d'Aquitaine, who was buried in the church, before the choir was consecrated by Urban II. in 1096. In the XIII. c. the ancient choir was replaced by the many-windowed edifice known as *La*

*Lanterne.* On the r. of the steps by which we descend to the level of the church is the (restored) tomb of the founder. The three first bays of the nave, which had been mutilated by the Protestants, were pulled down in 1640, and the upper part of the tower fell during the Revolution. In the S. transept are quaint modern grottoes and a fountain.

‘On the north of Poitiers, near an old bridge, and also commanded by some high rocky ground on the further bank, is the church of Montierneuf, which, notwithstanding some partial destruction, much alteration in the 14th century, and some modern restoration, is still a very fine specimen of romanesque. It is a cross church with central tower. The nave has aisles, and a semi-cylindrical roof. The compartment of the tower is roofed by a hemispherical cupola. Most of the arches are semi-circular, with plain square orders. The choir has a lofty clerestory of the 14th century, with flying buttresses; the lower part and its aisle still retain their romanesque features. The tower is square and massive; indeed, the heightened clerestory of the choir ranges pretty nearly with its upper line, but above are remains of a circular stage, also of romanesque work, flanked at the four corners of the tower below with circular turrets having conical tops; of these only the two eastern ones remain.’—*Pétil.*

From Montierneuf a pleasant drive along the N.E. boulevards, passing (r.) the *Jardin des Plantes*, leads, near the base of the hill, to the curious church of *S. Radegonde*, named from the Thuringian Princess Radegonde, taken prisoner as a child (529) by Clotaire I., and educated to become one of the wives of that prince, the most cruel and debauched of the sons of Clovis. After the murder of her young brother by her husband, she fled from the royal residence at Soissons, to seek at Noyon the protection of Bishop Médard, who consecrated her as a deaconess.

Clotaire pursued her as far as Tours, but the intervention of S. Germain of Paris was eventually successful in procuring his consent to her remaining at Poitiers, where she founded a convent and died in 587. Her memoirs were written by two of her contemporaries, her friend Fortunatus, the poet-bishop of Poitiers, and Baudonivia, one of her nuns.<sup>1</sup> The original church was burnt (955) in that siege by Lothaire and Hugues le Grand, after the failure of which the latter was never known to smile.<sup>2</sup>

S. Radegonde, till recently one of the most beautiful buildings in Poitou, has been terribly spoilt by restoration, every roughness smoothed down, every time-stain effaced. The upper part of the tower, with slender romanesque columns and arcades, is remarkably striking. The choir, with its ambulatory and three radiating chapels, is of 1099; the nave, a very remarkable and beautiful specimen of the Angevine style, with cupolas, was added in the XIII. c. The vestibule, which is contemporary with the choir, has a xv. c. portal. The side doors are XIII. c. and XIV. c. A descent of ten steps leads into the church. On the r. of the nave is *La Chapelle du Pas de Dieu*, where the mark of a foot on an ancient tomb in the wall, is shown as having been left by the Saviour when He appeared to S. Radegonde. The crypt, lined with votive tablets, and ever full of burning tapers (for the sale of which there is perpetual contention between the old women at the church door), contains the tomb of the saint, which, even if not made at the time of the death of the

<sup>1</sup> Montalembert, *Les Moines d'Occident*; A. Thierry, *Récits des Temps Mérovingiens*.

<sup>2</sup> Palgrave.

holy queen, is extremely interesting from its sculptures. The marble balustrade surrounding it was given by Anne of Austria, in gratitude for the recovery of Louis XIV. from illness through the supposed intervention of the saint. In a niche on the r. rests S. Agnes, the beloved friend of S. Radegonde, and first abbess of her convent of S. Croix ; on the l. is S. Disciole, one of her disciples.

‘ Vos quoque, quae struitis haec, Agnes cum Radegunde,  
Floribus aeternis vester anhelet odor.

O regina potens, cui aurum et purpurá vile est,  
Floribus ex parvis, te veneratur amans.’

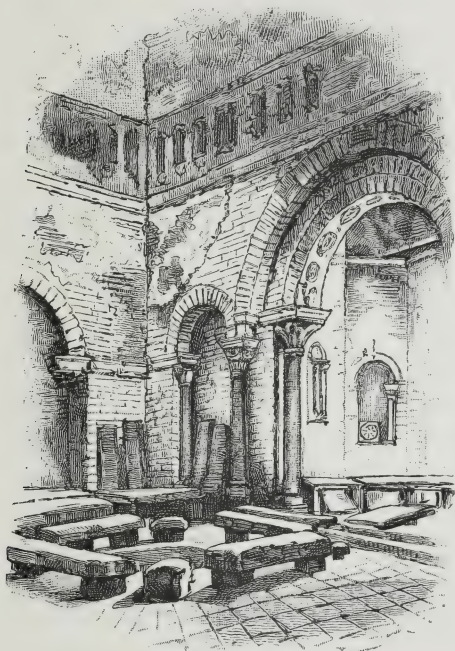
*Fortunati Opera, viii. 10, 11, 12.*

It is only a few steps W. from S. Radegonde to the *Cathedral of S. Pierre*, begun by Queen Éléonor of Guienne, wife of Henry II., who laid its first stone in 1162. After her death the work languished for want of funds ; many of the early windows were enlarged in the XIII. c., and the church was not consecrated till 1379. The transepts are only projections of one bay on each side, and the apses, slightly sunk in the surface of the wall, do not appear externally in the square E. end.

‘ Au dehors, la cathédrale de Poitiers, couverte par un comble à deux pentes, terminée à l’orient par un énorme mur pignon sans saillies et à peine percé, paraît être plutôt une salle immense qu’une église avec nef centrale et collatéraux. Rien, dans le plan, n’indique ni le chœur, ni le sanctuaire. Nous sommes disposés à croire que, comme à S. Pierre d’Angoulême, des tours avaient été projetées sur les deux bras de croix. Une façade de style français du nord fut commencée, vers le milieu du XIII<sup>e</sup> siècle, à l’ouest, et flanquée de deux petites tours non achevées. Les constructions supérieures de cette façade ne datent que des XIV<sup>e</sup> et XV<sup>e</sup> siècles. Malgré sa grandeur, la beauté de sa construction et de ses détails, c’est là, nous l’avouons, un monument

étrange, une exception qui ne trouve pas d'imitateurs.'—*Viollet le Duc*.

Two noble towers project boldly from the sides of the W. front, and, though wanting in height, are very beautiful



TEMPLE DE S. JEAN, POITIERS.

in their details. The intervening façade is richly adorned with statuettes and other sculpture. The interior is excessively imposing, the walls are clothed with roman-  
esque arcades. The windows are of XII. c. and XIII. c. ; in the end window Henry II. and Éléonor are represented. The stalls, spoilt by painting, date from 1235-57.

The concierge of the Palais Episcopal will admit visitors to the *Temple S. Jean* (a little S.W.), one of the earliest Christian monuments in France, sometimes believed to have been a tomb, but more probably a baptistery. It is a plain oblong, standing N. and S. ; to its E. and W. sides a porch and chapel are annexed, which makes a cross. The S. wall has curious work in which the straight-sided arch appears, and also some round arches, very Roman in character. Brick, as well as stone, is used in the construction. The interior, which is exceedingly impressive and curious, is decorated with paintings—patterns—of the XII. c., at which date the little campanile was built. The Jesuit fathers have collected here a number of curious early Christian sepulchral monuments, chiefly found near the *Pierre Levée*.

The Rue de l'Évêché leads to the *Pont Neuf*, by which we may cross the Clain to the Faubourg S. Saturnin, and (taking the second turn r.) reach (in a potato garden at a cross-ways) the megalithic monument known as *La Pierre Levée* or *Pierre de Gargantua*, 18 feet in diameter, but far from imposing. A Gaulish inscription, in three lines, has been discovered upon it.

A little to the l. of the way leading to the *Pierre Levée* (on the Chemin des Martyrs) was found the so-called *Hypogée-Martyrium*, a chamber containing thirty-seven Christian tombs, some of them bearing the names and inscriptions of martyrs. The tombs are now at S. Jean. Hence we should drive past the gilt image of the Madonna, which overlooks the town, as far as the terrace in front of the Artillery Barracks in the Quartier des Dunes, for the sake of the really magnificent view of the town,

one of the finest city views in France, showing most of the churches of Poitiers, and the green windings of the valleys on either side.

On recrossing the Pont Neuf, we should follow (l.) the Boulevard S. Cyprien, which runs beneath the towered wall of the public gardens called *Parc de Blossac*. Near the gate at the S.E. corner of the town is *S. Hilaire*, where an oratory was built in the iv. c., over the tomb of the sainted bishop of Poitiers, who, as bishop and confessor, still retains his commemoration in the Anglican calendar. This was replaced in the vi. c. by a larger church, and in xi. c. and xii. c. by a magnificent collegiate edifice, much injured since, and the nave destroyed at the Revolution, but recently restored, though shorter by one bay than the original. This is the only church in France which has a nave of seven aisles, and it is surmounted by six cupolas. The choir is surrounded by four polygonal chapels, which are the only ones existing, except at the cathedral of Le Puy, in a romanesque church with aisles, and the effect of the endless interlacing pillars and arches is most picturesque. Part of the apse and transepts is as early as the x. c. Under the choir, which is much higher than the nave, and approached by staircases from the sides, is an oratory containing the relics of S. Hilaire and a sarcophagus of the iv. c.

The Roman amphitheatre was destroyed in 1857, to build the *Marché S. Hilaire*. A short distance from the town, on the road to Bordeaux, are *Les Arcs de Parigné*, remains of a Roman aqueduct.

Excursions may be made to a vast number of interesting places on or near the different lines which converge at Poitiers. Of these, the most important are Chauvigny and

S. Savin, S. Maixent, and Moncontour for S. Jouin des Marnes.

[A railway runs S.W. from Poitiers to (78 k.) Niort, on the line to La Rochelle, by—

19 k. *Coulombiers*. 9 k. N. is *Montrcuil-Bonnin*, with an XI. c. church, and a castle-keep, attributed to Richard Coeur de Lion, surrounded by high outer walls flanked by six towers. 8 k. is



S. HILAIRE, POITIERS.

*Bénassais*, with a XII. c. church, and the spring of *Fleury*, whence an aqueduct took its waters to Poitiers.

27 k. *Lusignan* (Hotel: *S. Catherine*), a picturesquely situated and very attractive old town, running along the upper edge of the deep wooded gorge of the Vonne. Lusignan gave its name to the famous family of kings who occupied the thrones of Jerusalem and Cyprus from 1192 to 1475. It once possessed one of the most important castles in France, said to have been built by Melle de Lusignan, the original of the enchantress Melusina, famous in the legends of Poitou, who had the power of changing herself

into a serpent every Saturday. One day, being surprised by her husband, Raymondin, whilst in process of transformation, Melusina disappeared for ever, only being heard to hiss sadly for three nights whenever any death or misfortune threatened a member of the house of Lusignan. The castle, constantly taken and retaken in the Wars of Religion, was dismantled in 1574. The 'Tour de Mélusine' alone was allowed to remain till 1622, when, as it was pulled down, the enchantress made her last appearance in the form of a white and blue dragon, uttering the most terrific cries. The site of the château is now occupied by a promenade.

The church, of XI. c. and XII. c., belonged to a priory of *Notre Dame*, founded in 1024; it has a triple nave of seven bays with cradle-vaulting, a transept with a beautiful central tower, two apses, and a central apse resting upon a crypt with four pillars. Only the N. transept is as old as the XI. c. The principal portal (on S.) and porch are of XV. c. In the lower town is the abundant *Font-de-Cé*.

A public carriage (75 c.) unites Lusignan with (13 k.) *Sanxay*, passing (6 k.) *Jazeneuil*, with considerable Roman remains and a XII. c. church. A little N.W. of the town of Sanxay remains of a Roman settlement have been found, comprising a temple, baths, and theatre. 3 k. N. is the *Château de Marconnay*, of XIV. c. and XVI. c.

47 k. *La-Mothe-S.-Héraye*. The manufacturing town of *La-Mothe* owes its origin to a monastery founded in the VI. c. by S. Héraye, minister of King Théodobert. A number of dolmens, tombelles, etc., exist in the neighbourhood. Three very fine tombelles are at *Bougon*, 5 k. E.

55 k. *S. Maixent* (Hotel: *des Étrangers*—very humble and indifferent), which originated in an abbey founded c. 459 by Agapitus, abbot of S. Hilaire at Poitiers, who was himself forced to retire hither by the Huns, and became the second abbot of S. Maixent. S. Léger afterwards ruled the monastery before becoming bishop of Autun.

The magnificent church, which occupies the highest point in the town, and is one of the finest in Poitou, was completely ruined by the Protestants, but restored by the Benedictines (1670-82) on the old lines. It is ill seen, being enclosed on two

sides by buildings used as a barrack. The porch in the centre of the façade is surmounted by a decorated xv. c. tower, with a truncated spire. The walls and windows of the nave are xii. c., but the pillars and vaults belong to the xvii. c. restoration. The choir (with the exception of xv. c. and xvii. c. alterations) is a very pure specimen of the Angevin style. It has four side aisles, the outer of four bays, the inner of five, all ending in apses. The chevet is a straight wall with an open arcaded gallery surmounted by a rose-window.



S. MAIXENT.

The most interesting part of the church is the *Crypt* beneath the sanctuary, where eight low columns with splendid capitals and romanesque arches cluster in a circle round the small enclosure which is filled by the two original huge stone coffins of the sainted abbots, Maixent and Léger: the remains of the latter were brought hither from his bishopric of Autun, near which town he was murdered in 678.

The abbey, rebuilt in the xvii. c., is now an *École d'Infanterie*. Of the old church of *S. Léger*, nothing but a crypt of the

vii. c. remains. Some houses are xiv. c. and xv. c. 1 k. N. are the ruined *Château d'Aubigné* and the *Puy d'Enfer*, with a little waterfall.]

[A line leads N.W. from Poitiers to (70 k.) Loudun, passing—10 k. *Migné*. The village, 2 k. from the station, is 1 k. from the castle of *Auxance*, built 1474 by Jean Mériçhon, chamberlain of Louis XI.



TOMB OF S. MAIXENT.

17 k. *Neuville*, whence there is a branch to (39 k.) Parthenay, passing (32 k.) *La Peyratte*, where there is a xii. c. *lanterne des morts*.

32 k. *Mirebeau*, picturesquely situated, with remains of ancient walls and of the castle where Arthur of Brittany was taken prisoner by King John of England, in 1202. The church of *Notre Dame* (xii. c., xv. c., and xvi. c.) has a romanesque chapel under its xiii. c. tower, an open-work spire and xvi. c. stalls. The xi. c.

church of *S. André* has a romanesque tower and xv. c. choir. 6 k. N. is the moated renaissance *Château de Coussay*.

40 k. *S. Jean-de-Sauves*. 5 k. N.E. is the château of *Dandésigny* (xv. c. and xvi. c.) 5 k. S.W. is the ruined castle of *S. Radegonde de Marconnay*.



S. JOUIN-DE-MARNES.

51 k. *Montcontour*, has a noble castle keep of the xii. c. and xv. c., conspicuous from a great distance, with a transition chapel. The church is romanesque, and there are houses of xiv. c. and xv. c.

3 k. W. (and the same distance N. from the station of its own name, on the line to Airvault) is *S. Jouin-de-Marnes*, interesting and important as the place where the oldest monastery in

Gaul, *Le Monastère d'Ansion*, was founded by S. Martial, *c.* 350. In the v. c. the abbey was governed by S. Jovin, who has left his name to it, and in the vi. c. by S. G  n  roux and S. Pair or Paterne, who left it to become bishop of Avranches. The abbey church is a vast building with a gorgeous romanesque fa  ade, still



PAVILLON DE L'ABB  , NOUAILL  .

(1890) unspoilt by restoration, divided by four groups of massive columns corresponding with the three aisles of the nave. The outer columns support octagonal tourelles of two storeys, which rise to the base of the gable, and one of which has preserved its stone spire. The deep portal is richly ornamented. The statues below and on the gable form a representation of the Last Judgment.

The chapels of the apse are also very richly ornamented externally, but this decoration is later (end of XII. c.)

Of the ten bays of the nave, only the three first have preserved their primitive vaulting; the vaulting of the other seven bays and of the choir, with the ambulatory and its three chapels, was renewed in the XIII. c. in the most peculiar and complicated Angevine style. The side aisles of the nave have still their cradle-



ABBAY BRIDGE, NOUAILLE.

vaulting of the XII. c., and the cross its eight-sided cupola, supporting a square tower of two storeys. In the xv. c., the choir and all the S. side of the church were fortified. There are very small remains of the abbey buildings, and the dreary village has no beauty.

At *Marnes* (4 k. S.E. of S. Jouin), is a romanesque church of late XII. c., and 3 k. from Marnes is the ruined castle of *S. Chartres*, with an enormous circular keep.

55 k. *Martaizé*. 2½ k. is the old *Château de Doëmont*, flanked

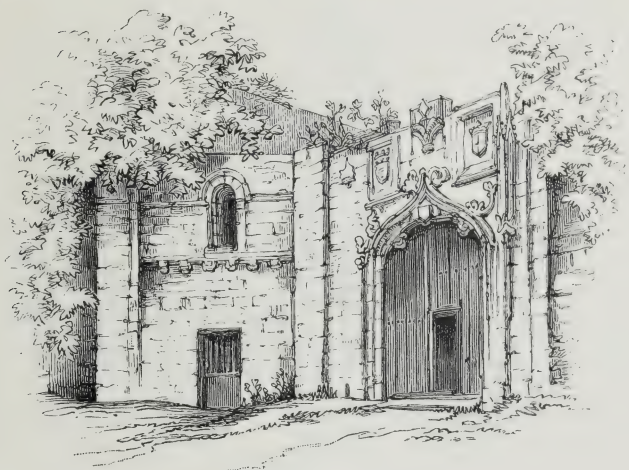
by round towers ; r. of the line is *Ouzilly-Vignolles*, with a *croix-hosanne* in its cemetery.

62 k. *Arcay*, with many megalithic remains.]

[A line runs E. from Poitiers to (72 k.) Le Blanc, by—

10 k. *Mignaloux-Nouaillé* (where the line to Limoges diverges).

A pleasant walk (no carriages) leads to (2 k. S.) *Nouaillé*, a pretty village in a wooded hollow, where, in the ix. c., a magnificent abbey was founded, of which considerable remains still exist, though it



AVAILLE.

was ruined by the English in the xiv. c., and the Huguenots in the xvi. c. An artist will find beautiful subjects for colour in the varied grey buildings and the rich masses of green, with the clear moats and their yellow water-lilies. The abbatial precincts are entered by a gateway, inside which is the picturesque octagonal pavillon called *de l'Abbé*, of late xv. c. The noble fortified church, of early gothic, has very narrow aisles, and renaissance screen and stallwork, with a fine carved lectern. On the opposite side, the enclosure is entered by a bridge between two round towers.

2 k. further S.E. is the hamlet of *Availle*, where, in a mossy hollow shaded by old fruit-trees, is the beautiful ruined roman-  
esque chapel of a *Priory*. Close by is a flamboyant gateway,  
with exquisite sculpture of cabbage, and angels holding a shield  
with fleurs-de-lis. A transparent fountain is overhung by a grove  
of box. It is a seldom-visited but lovely spot. Pedestrians who



NOTRE DAME, CHAUVIGNY.

make this an excursion from Poitiers, may regain the railway on  
their return at the (separate) station of Nouaillé.

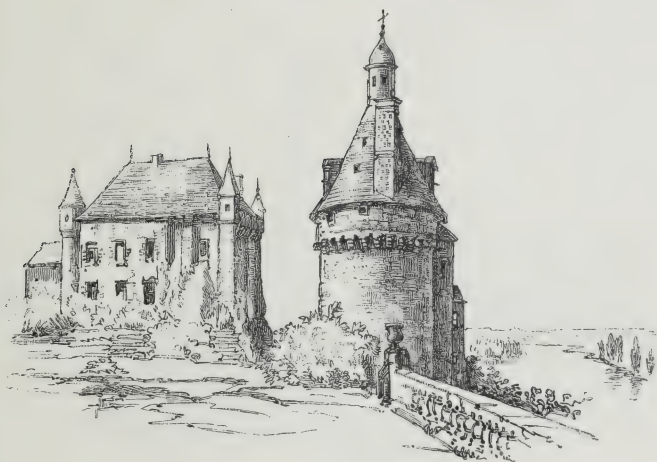
16 k. *Savigny-l'Evescault*. The church is late XII. c.

19 k. *S. Julien-Lars*. The church is XII. c.—XIII. c., the château  
XV. c.

23 k. *Jardres*. The church is XII. c., with a XIV. c. spire.

30 k. *Chauvigny* (Hotel : *du Lion d Or*), which, though small,

is important, and a very picturesque and interesting place, with ruins of no less than five castles. The church of *Notre Dame* (restored), in the valley, contains a curious xv. c. fresco, representing Christ, and his followers in different ages. *S. Pierre* (restored), on the hill, is a Latin cross ending in a splendid apse, with three apses: the external decoration is very beautiful. The tower is early xiii. c. The pillars of the ambulatory have very remarkable capitals. Two xiv. c. tombs have statues. The neighbourhood



CHATEAU DE TOUFFOU.

is very pretty. At 2 k. is the curious church of *S. Pierre-les-Églises*, with xii. c. frescoes. There is a wonderful view of Chauvigny after leaving the station by the railway.

An excursion may be made to the *Château de Touffou*, in an exceedingly picturesque position on the E. bank of the Vienne.

42 k. *Paizay-le-Sec*, has a curious romanesque church with a xvi. c. rétable.

49 k. *S. Savin* (Hotel: *de France*), a little town upon the Gartempe, famous for its monthly cattle fairs, at which the

costumes of the country may be well seen—the hugely tall white caps of the elder women, and the picturesque cloaks with square hoods over the head, worn at all ages. The town rose around an abbey, founded by Charlemagne in 811, on the burial-place of the missionary S. Savin, martyred close by at Antigny.<sup>1</sup> The (restored) church is the finest specimen of the XI. c. in France. It rises at the end of a square which occupies the site of the abbey, and is especially remarkable for its XIV. c. tower, and its spire,



S. SAVIN.

which is the tallest in Western France, except S. Michel de Bordeaux. Beneath it is a porch in the centre of the W. façade, whence several steps must be descended to the level of the church.

The nave, of nine bays, has collaterals as wide as the central aisle. The central vaults are cradle, those at the sides are ribbed. The four pillars at the intersection of the transepts sustain a low

<sup>1</sup> This S. Savin had no connection with the S. Savin of the Pyrenees, who was a native of Poitiers.

cupola. The transept has two eastern apses. At the cross rises a square tower of a single storey. The sanctuary surmounts the crypt, which is the burial-place of the saint, and is raised above the floor of the church by a low wall without steps, after the fashion of many old Roman basilicas.<sup>1</sup> A circle of pillars with gloriously sculptured capitals surround the sanctuary, and five beautiful semicircular chapels radiate round the ambulatory, containing several of their original stone altars bearing curious and interesting inscriptions.

The ancient frescoes of S. Savin, executed in the xi. c., are unique in France. They once covered the whole of the walls, and Viollet le Duc has unfortunately covered the old pillars with colour in imitation of what he believed to be the original intention, thereby rather spoiling the effect of the earlier paintings. The latter, however, are themselves untouched, and of the greatest interest. Those in the vestibule are from the Apocalypse, and very remarkable for their drawing and character. Over the western door is a Madonna. The pictures on the vaulting of the nave are from Genesis and Exodus; those in the choir represent Christ with the sainted protectors of the abbey or of Aquitaine; those in the chapels also refer to the patrons or bishops of the district. The crypt was devoted to the legend of S. Savin and S. Cyprien. In the tribune, besides the Passion, are represented a vast number of the saints especially honoured in the monastery. The frescoes in the choir and chapels are inferior to the others.

‘Les figures sont maigres et longues comme les aimaient les artistes bysantins. Bien que raides, les draperies sont quelquefois ajustées avec grâce et d’une manière tout-à-fait antique. De perspective, on sent qu’il n’en peut être question des tableaux aussi barbares. Le paysage est également sacrifié. Il y a pourtant des rochers et des arbres, mais ce sont plutôt des hiéroglyphes de convention que des essais d’imitation; par exemple, un bâton fourchu représente un arbre. En vérité, on ne saurait mieux comparer ces accessoires qu’à ceux du même genre que l’on voit sur les vases étrusques.’—*Prosper Mérimée*.

<sup>1</sup> By the ill advice of Mérimée and Viollet le Duc, steps were placed in front of the sanctuary destroying this arrangement, but they have now been removed.

An excursion should be made from S. Savin to (5 k.) *Antigny*, where the saint was martyred. Here there is a very fine *lanterne des morts* of the XIII. c. Near this is the interesting *Château de Boismorand*.

59 k. *Ingrandes*, on the Anglin, a picturesque stream with a number of ruined castles on its banks.]

[For the line from Poitiers to Montmorillon and Limoges see ch. iv.]

[A road leads S.E. from Poitiers to Confolens, by—

12 k. *Les Roches*, with a XIV. c. castle.

15 k. *Villedieu*. The romanesque church has a fine portal.

25 k. *Gençai*, with fine ruins of a (XIII. c. and XIV. c.) castle.

1 k. S. are the *Château and Chapelle de la Roche* (XVI. c. and XVII. c.) *S. Maurice*, on the opposite bank of the Clouère, has a fine romanesque church, in which the ends of the transepts, as well as of the choir, are semicircular, and each transept has an E. apse.

42 k. l. is the *Château d'Artron*, of the XV. c. There are several dolmens near this.

47 k. *S. Martin-Lars*. 3 k. S.E., near a XVI. c. château, is the famous oak of *Combe*, 13 mètr. in circumference.

49½ k. On l. is the ruined *Abbaye de la Reau*, with a fortified romanesque church, a XII. c. chapter-house, and XV. c. cloister.

59 k. *Pressac*, has a small romanesque church adorned with symbolic sculpture.

74 k. *Confolens* (Hotel: *Rouffy*), a manufacturing town with several old churches. *S. Christophe* is XII. c.; *S. Maxime* is XIII. c. The *Commanderie du S. Esprit* has a XIV. c. chapel used as a barn. A little E. is the *Menhir du Repaire*.]

Leaving Poitiers, the line passes—

337 k. (from Paris) *S. Benoît-de-Quinçai*, at the entrance of the valley of Miousson, a favourite resort of the inhabitants of Poitiers. The church (XII. c. and XV. c.) with a tall spire, belonged to a Benedictine abbey, of which there are some remains. It is here that the lines to La Rochelle and Limoges leave the main line.

To the r. of the line, near S. Benoît, is the farm of *La Cardinerie*, formerly called Maupertuis, which, on Sept. 19, 1356, was the scene of the great *Battle of Poitiers*, gained by the English army of eight thousand over sixty thousand Frenchmen.

‘The battle commenced about nine o’clock, and was ended by noon: but the English were not all returned from the pursuit, and to recall his people the Black Prince raised his banner upon a high bush. They did not return till after vespers from pursuing the enemy. Then it was known that all the flower of French knighthood was slain; and that, with the king and his son the lord Philip, seventeen earls, without counting barons, knights, or squires, were made prisoners, and from five to six thousand of all sorts left dead in the field. When all were collected, the English found their prisoners were twice as many in number as themselves; they therefore consulted if, in consideration of the risk they ran, it might not be wiser to ransom them on the spot, and this was done.

‘In the evening, the Prince of Wales gave a supper in his tent to the king of France, and to the greater part of the princes and barons who were prisoners. The prince seated the king and his son the lord Philip at a high and well-spread table; with them were Sir James de Bourbon, the lord John d’Artois, the earls of Tancarville, Étampes, Dammartin, Graville, and the lord of Parthenay. The other knights and squires were placed at different tables. The prince himself served the king’s table, as well as the others, with every mark of humility, and would not sit down at it, in spite of all entreaties that he would do so, saying that “he was unworthy of such an honour, nor was it for him to seat himself at the table of so great a king, or of so valiant a man as he had shewn himself to be by his actions of that day.” He added also, with noble courtesy: “Dear sir, do not make a bad meal because Almighty God has not carried out your wishes as to the event of this day; for be assured that my lord and father will shew you all honour and friendship in his power, and will so arrange your ransom, that you shall ever henceforward remain friends. Indeed, it seems to me that you

may rejoice that the battle has not turned out as you desired, for you have this day acquired such a fame for valiant deeds that you have surpassed all your knights. I do not say this, dear sir, in flattery, but all those on our side who have watched the actions of each party, unanimously allow that the prize and wreath of valour is your due." At the end of this speech, murmurs of praise were heard, and the French said that the words of the prince were noble and true, and that he would be the most gallant prince in Christendom, if God should grant him life to pursue his career of glory.—*Froissart, 'Chronicles.'*

340 k. *Ligugé*, where S. Martin first established his monastic rule. The church is of the time of Louis XII. Rabelais is said to have once inhabited a room close by. On r. is the xv. c. *Château de Bernay*.

352 k. *Vivonne*, at the point where the Vonne falls into the Clain. The church and ruined château are xii. c. and xiv. c. 5 k. E. is *Château-Larcher*, with a romanesque church in a ruined castle and a cemetery with a very fine *lanterne des morts*. The neighbouring *Camp de Thorus* abounds in dolmens.

361 k. *Anché-Voulon*. To N. of Anché is the *Camp de Sichard*, an ancient burial-place. To r. is *Céaux*, where the church (xii. c. and xiv. c.) contains four gothic tombs. To l. is the xvi. c. *Château de Monts*.

366 k. *Couhé-Vérac*. 2 k. is *Vaux-en-Cormi*, with a curious romanesque church. On the r. bank of the Dive (1 k.) is a xiii. c. vaulted hall, a remnant of the Cistercian abbey of *Valence*. 3 k. N.E. is the ancient camp of *Châtillon*.

7 k. E. is *Champagne-S.-Hilaire*, with a ruined château of xv. c. 6 k. S. of Champagne, near the old bridge of *La Millière*,

is a ruined (xvi. c.) château, and 4 k. thence, on the Clain, the ruined Cistercian abbey of *Morcaux*, and (7 k.) the *Château de Sommières*, a fine work of Mansart.

384 k. *S. Saviol*. Near this is the fine *Dolmen de la Pierre Pèse*.



LANTERNE DES MORTS, CHÂTEAU-LARCHER.

[A branch line leads E. to—

7 k. *Civrai*, which was an important seigneurie of the middle-ages. The noble cruciform church of *S. Nicolas* is xii. c., and has a magnificent arcaded façade, with a richly-sculptured central portal. The upper part of the wall was fortified and machicolated in xv. c. The interior is a Latin cross with an eastern apse which is richly ornamented externally. From the cross

risers an octagonal tower. In the choir and transept are (restored) paintings of xv. c. The *Hôtel de la Prévôté* is xv. c. and xvi. c.; over a door on its staircase is a bust of Louis XIII., who slept here in 1616.

10 k. E. of Civrai is *Charroux*, which had an important abbey, founded by Charlemagne. Its ruined walls remain, and a cupola surmounted by a tower. In the interior is a well, the water of which, drawn out on the Fête Dieu, and at no other time, is supposed to cure all maladies, if certain prayers are recited when they are taken; it is called *La Fontaine du Bon Sauveur*. An isolated statue of Christ—le Bon Sauveur—near it, is of great merit.]

[A line leads from S. Saviol to (37 k.) Melle, see ch. iii.]

398 k. *Ruffec* (Hotel : *des Ambassadeurs*). A little town celebrated for its patties of truffles and partridges. The church (chiefly flamboyant of xv. c. and xvi. c.) has a splendid romanesque façade, with Poitevin details. The low tower has a barrel roof of romanesque date. 6 k. S.E. is the *Château de Verteuil*, of 1459, which has been thoroughly restored by the Comte de la Rochefoucauld. 10 k. E., on the road to Confolens, are a beautiful portal and romanesque church, remains of the abbey of *Nanteuil-en-Vallée*.

[A line leads N.W. from Ruffec to (48 k.) Melle (and Niort) by—

16 k. *Paizay-Naudouin*. The *Château de Saveillé* (N.) is xv. c.

28 k. *Chef-Boutonne*. 1 k. W. are the remains of the xv. c. *Château de Javarzay*. The xii. c. church belonged to a Benedictine priory.

38 k. *Brioux*, which is 17 k. from the famous church of Aulnay, see later.

46 k. *Mazières-S.-Romans*. 2 k. S. is the *Tour de Melzéard*, a remnant of a château built in xv. c. by Pierre Frottier, counsellor to Charles VII.]

426 k. *S. Amant-de-Boixe*, near which the battle was fought (575) between the Neustrians and Austrasians, in which Theodobert, son of Chilperic, was killed. The little town stands on a hill above the valley of the Charente. The fine romanesque church dates from 1170, and has remains of a (xii. c. and xv. c.) cloister. At *Montignac* (2 k. S.W.) is a ruined castle; at *Villejoubert* (3 k. E.) a ruined romanesque church.

445 k. *Angoulême* (Hotels: *de France*—best; *des Postes*—tolerable; *du Palais*—worst, dirty, and dear), the ancient Encolisma, the capital of the Département de la Charente, famous for its beautiful promenades, which follow the lines of the ancient ramparts.

A winding steep ascent leads up to the town, of which the chief features are the Hôtel de Ville and cathedral. The former, rebuilt by the native architect, Abadie, in 1866—a very feeble and indifferent work—retains two towers from the ancient château of the Comtes d'Angoulême—the *Tour Polygone*, built by Hugues IV. (ob. 1303), and the xv. c. *Tour de Valois*, where Marguerite, sister of François I., was born: there is a statue of her in the neighbouring square.

The *Cathedral of S. Pierre* was built 'a primo lapide,' by the great bishop Gérard de Blaye in the xii. c., and was consecrated in 1128. Till the xvi. c. it had two towers upon the façade, two others at the transepts, and a central lantern. In 1562 and again in 1568 it was pillaged and burnt by the Protestants, and three of its towers were destroyed. Under Louis XIII., Dean Jean Mesneau restored the building with the exception of the towers. In 1856 the architect Abadie was employed to restore the cathedral to its primitive

state. The magnificent façade, in some respects the most beautiful romano-byzantine façade in France, and a masterpiece of XII. c. sculpture, rises from a terrace facing a vast view of the plain. The main subject of its various and intricate sculpture is the Last Judgment, but all the arcades are filled with allegorical figures. Lower down, S. George and the dragon and S. Martin dividing his cloak with the beggar are conspicuous. The gable and W. and towers are modern restorations. The great tower is a noble specimen of romanesque.

The interior retains nothing of interest but its outline, everything else having been improved away by Abadie, so that the church looks entirely new, and has suffered horribly from the architect's mania for planing all old walls and pillars down to a perfectly smooth uniform surface, and filling the interstices of the stones with blackened mortar. Over each of the three bays of the nave is a cupola; there is a much larger cupola at the cross, and one over each of the transepts. The walls of the nave are clothed with arcades, surmounted by a gallery; in the arcades on the N. are several XII. c. monuments of bishops, and in the centre of the pavement is the gravestone of Philippe de Volvire, Marquis de Ruffec, and governor of Angoumois, assassinated at Paris in 1585. The splendid tombs of the Valois-Angoulême, ancestors of the then reigning house, were all destroyed, and their contents desecrated, by the Protestants in 1562.

To the N.E. is the *Évêché*, partly romanesque, and restored by Abadie. The Boulevard Desaix leads to the *Jardin Vert*, and to the indifferent *Church of S. Ausone*, built by Abadie, 1864-69. Hence one may follow the beautiful

walks upon the ramparts. Beneath the *Rempart du Nord* is the curious cavern-chapel called *La Grotte de S. Cybard*, whither that saint retired in the VII. c. From this part of the ramparts there is a noble view over the plain and the windings of the river Charente.



ON THE WALLS OF ANGOULÊME.

[An excursion should be made to the abbey of La Couronne (see later), and the church of *La Palud*, on the Bordeaux road, may be visited at the same time.

'La Palud' belongs to two very distinct epochs of roman-  
esque. The central part of the nave, the cupolas, the transepts, and apse are of the end of the eleventh century. The composition of the nave is very like that of Couronne, having the arched bays on plain imposts, the semi-cylindrical roof, and the shaft supporting the transverse arch of

one square order. But it has also clerestory windows pierced through the vaulting, and consequently forming curves of a double curvature. The nave has no aisles. The cupola rests on romanesque pendentives, the apse is semicircular, and the transepts have eastern apses. On the intersection is a very elegant octagon, tapering in stages, and crowned with a conical spire. The belfry-storey has in each face a couplet of round arches on shafts, the central one bisecting the real opening, a single round-headed window. The spire has the fir-apple ornament which we see at Roulet, Périgieux, etc.—*Petit*.

[A line leads W. from Angoulême to Cognac, by—

6 k. *S. Michel-d'Entraignes*. The very curious and important church, of 1137, is an octagon crowned by a vast cupola, and flanked by eight apsidal, one of them pierced by the portal which has S. Michael and the Dragon in its tympanum. The church has, unfortunately, been restored by Abadie. 2½ k. N. of the station is *Fléac*, where the XII. c. church has three octagonal cupolas.

‘The nave is roofed by two domes on Byzantine pendentives, separated by a round arch, with not a very wide archivolt. The longitudinal arches in the wall are also round, but those under the tower are pointed. The tower, which stands between the nave and chancel, has its compartment roofed with a dome and pendentive belonging to one sphere. The chancel is apsidal, with semi-domical vault. The tower is square, and there are no transepts.’—*J. L. Petit*.

*Linars* (1 k. S. of *Fléac*) has an XI. c. church. The line passes (r.) the fine XII. c. church of *Les Trois Palis*.

12 k. *Nersac*, has a XII. c. church. The fine machicolated *Château de Fleurac* is XVI. c. 4 k. N. is *S. Saturnin*, which has remains of a priory and XII. c. chapel, and where a house is pointed out as that where Calvin wrote his commentaries.

15 k. *Sireuil*, has a church on a romanesque crypt. *La Tour de Fâ* is a Gallo-Roman monument of unknown intention.

24 k. *Châteauneuf-sur-Charente*, retains very slight remains of its castle above the crystalline Charente, besieged for four years

(1376-80) by the troops of Charles V. The church—partly romanesque, partly gothic—has a restored XII. c. façade. 7 k. W. is the fine ruined (XVII. c.) *Château de Bouteville*. The church, which belonged to a priory, is partly romanesque, with a XIII. c. choir. 3 k. S. of Bouteville (8 k. from Châteauneuf) is the XII. c. and XIII. c. church of *Bonneuil*. The neighbouring *Château de Breuil* is of 1520, the *Château de Luchet* is renaissance. At *Lignières*, the church is partly romanesque. The *Château*, chiefly renaissance, was the place where the unhappy Jeanne de France, daughter of Louis XI., was brought up, and where she lived after her divorce by Louis XII. *Ambleville* (3 k. further) has a church of XI. c. and XIV. c. and the remains of a château which belonged to the Chevalier de S. Preuil, beheaded at Amiens in 1641.

[A road leads N. from Châteauneuf to (15 k.) Mérignac by (6 k.) *Vibrac*, which has a ruined xv. c. château on an island in the Charente, and (10 k.) *Bassac*, with a curious church dating from XI. c. to XVII. c. It retains the cloisters of an abbey, founded in 1009. In the plain between Bassac and Triac the great battle of Jarnac was fought between the Protestants and Catholics, March 12, 1569. A pyramid marks the spot where the Prince de Condé was killed.]

[A line leads S.W. from Châteauneuf to (19 k.) *Barbezieux* (Hotel: *de la Boule d'Or*), an important town in the XI. c., which retains little of its ancient ramparts or castle except the *Porte du Nord*, which belonged to the latter. In the church of S. *Matthias*, part of the nave and the portal are XII. c. The church of the *Cordeliers* has a fine xv. c. portal.]

30 k. S. *Amant-de-Graves*. The *Château de Bois-Charente* is XVI. c.

34 k. S. *Même*. The church, with a richly decorated apse, is partly romanesque. The vaults of the ancient castle remain. 2 k. S.W. is the renaissance *Château d'Angueville*. 2 k. from S. *Même* is a very remarkable dolmen.

37 k. *Jarnac*, an old walled town which has given a name to a distinguished branch of the family of Chabot, and to the battle fought near Bassac. The magnificent château built by René-

Chabot, Comte de Jarnac, is entirely destroyed. The parish church has a transition crypt with a central pillar. In the Hôtel de Ville is the marble table on which the body of the Prince de Condé was laid, after the battle of 1569. 8 k. S. is *Segonzac*, where the church (rebuilt) retains its curious romanesque tower, with a cupola, surmounted by a conical spire. The line passes (r.) the XII. c. church of *Bourg-Charente*, and some remains of a XII. c. castle.

44 k. *Gensac-la-Pallue*. At *Gensac* (1 k. l.) is a church of XII. c. and XIII. c., where the nave has four cupolas. The line passes (l.) *Château-Bernard*, where the church belonged to a *Commanderie de Templiers*.

51 k. Cognac, see ch. iii.]

[A road leads N.W. from Angoulême to (47 k.) Matha (see ch. iii.) Leaving Angoulême, it passes (r.) the XIII. c. church of *Balzac* (l.), the XVIII. c. *Château de Neuillac*, and the church of *Marsac* (XII. c. and XV. c.)

16 k. S. *Genis d'Hiersac*. The church is X. c. or XI. c., the château XVII. c. 6 k. N. is the romanesque church of *Genac*, with a cupola over the entrance.

21 k. S. *Cybardeaux*. The church, partly X. c. and XI. c., has curious sculptures.

24 k. *Rouillac*. The church, with an octagonal tower, is XII. c. At *Temple* (2 k. N.) is a ruined *Commanderie*. 7 k. N. are the XII. c. church and XIV. c. château of *Gourville*.

36 k. *Siecq*, has remains of an XI. c. castle. At *Macqueville* (5 k. S.W.) is an XI. c. church.]

[For the very interesting line which runs N.E. from Angoulême to Limoges by La Rochefoucauld see ch. iv.]

[A line leads S.E. from Angoulême to Thiviers, by—

29 k. *Marthon*. The fine ruined castle has a XII. c. keep. A later unfinished château is XVI. c., the church XII. c. 3 k. N. is the romanesque *Chapelle S. Sauveur*. 9 k. N. is *Montbron*, on the Tardoire, with a very fine church, chiefly XII. c., restored by Abadie. The *Château de Ferrières* (1 k. N.E.) is XVI. c.

36 k. *Varaignes*, has an old château of the Ducs de Cars, built XV. c. and XVI. c. The church is XV. c.

40 k. *Javerlhac*. The château is xv. c.

51 k. *Nontron*, a manufacturing town. There are some ruins of the château of the Vicomtes de Limoges. *Couteaux de Nontron* are to be recognised by their wooden handles and copper ferrules.

73 k. *S. Jean de Côle*, see ch. iv.

80 k. Thiviers, see ch. iv.]

[On the road from Angoulême to (61 k.) Brantôme (see ch. iv.) is (41 k.) *Mareuil-sur-Belle*, with a ruined castle of xiv. c. and xv. c., and a church (rebuilt xv. c.) with several cupolas.]

Leaving Angoulême the line passes—

453 k. (from Paris) *La Couronne*. The curious and interesting xii. c. church has an octagonal tower with a scaly conical spire. Near the Bordeaux railway (in a private garden) are, on r. before reaching the village, the ruins of the fine *Abbey Church*, built 1171—1201, and altered in xv. c. Only the walls remain of the triple nave; the transept was flanked by four square chapels, of which one is tolerably perfect. The buildings of the monastery are xv. c. and xviii. c. On the Bordeaux road, 6 k. S. of La Couronne, is the curious church of *Rouillet*, partly xii. c.

‘It has a nave, central tower, and chancel longer than a mere apse. There are no well-developed transepts. The nave has three domes, the circle separating them from the pendentives having a sort of tooth ornament. The piers present a cluster of five engaged shafts and columns, the longitudinal arches against the wall, as well as the transverse arches, having two square orders; both are pointed. The tower compartment, which is older, has an octagonal cupola on romanesque squinches. The tower is square, with fine romanesque belfry windows (two double ones in each face) and a conical spire with fir-apple ornament. The parapet, if original, has a very peculiar style of ornament, namely, a sort of bead or torus, set vertically.’—*J. L. Petit*.

459 k. *Mouthiers*, where the Boëme is joined by a stream from a spring which rises at the foot of a rock bearing the *Château de Rochechandry*, rebuilt 1855. The church, much altered in XIII. c., has a romanesque nave. It is a picturesque spot.

6 k. S.W. is *Plassac*, where the XII. c. church has a very rich façade and a scaly conical spire. 4 k. further W. is the romanesque church of *Mainfonds*—a Greek cross. 13 k. S.W. of Mouthiers is *Blanzac*, with a ruined castle of XII. c., and church of XII. c., XIII. c., and XIV. c., the central tower of which, of XI. c., is flanked on each side by a pointed gable.

#### 467 k. *Charmant*.

2 k. E., near the source of the Boëme, are a XII. c. church and ruins of a *Commanderie de Templiers*. 6 k. S.W. is *Puypérourx*, with a curious church of XI. c. and XII. c., which has an apse with six apses. 4 k. W. of this, at *Pérignac*, is another romanesque church, with a scaly spire. 10 k. E. of Charmant is *La Valette*, with a fortress chapel of XI. c., a church of XIII. c., and the *Château de Villebois*, built in XVII. c. by the Maréchal de Navailles.

479 k. *Montmoreau*. The romanesque church has been restored by Abadie, who has rebuilt the large square tower. On the hill above is the château, which retains little of interest except a curious (XI. c. and XII. c.) chapel.

[A line leads S.E. from Montmoreau to Périgueux, by—

14 k. *S. Séverin*. 7 k. S.W. is Aubeterre (see later).

25 k. *Riberac*, with a romanesque church and an ecclesiastical college. A road leads hence to (31 k.) *La-Roche-Chalais*, passing (18 k.) the fine XII. c. church of *S. Aulnaye*.

31 k. *S. Méard-de-Dronne*. On the hills on r. are the two castles of *Vernode* (XII. c.)

42 k. *Lisle*. The church was altered in XIII. c. and fortified in XV. c.; the remains of the château are XIV. c.

62 k. Périgueux, see ch. iv.]

496 k. *Chalais* (Hotel : *de France*—close to the station, a good country inn), famous for its counts, one of whom was the favourite of Louis XIII., beheaded by Richelieu in 1638. The remains of the ancient château are engrafted into a vast modern building. It belonged from the XIII. c. to the family of Talleyrand-Périgord, Princes de Chalais : now it is the property of the town. The church has a fine romanesque portal.

An excursion may be made to ( $8\frac{1}{2}$  k. W.) the farm of *Mon-travail*, where there is an oak of enormous size, passing (5 k.) *La Tour d'Yviers*, a castle of xv. c. ;  $4\frac{1}{2}$  k. S.W. of which is the romanesque church of *Rioux-Martin*, with an octagonal XIII. c. stone spire.

Chalais is the best point from which to visit (12 k. ; carriage for the day, 8 fr.) the much-overrated little town of *Aubeterre* (Hotel : *de France*—tolerable country inn). The château, of which only a few of the outer towers remain, occupied a low precipitous limestone hill above the Dronne, and is isolated by a wide entrenchment on the side towards the plateau. Beneath it, cut out of the rock itself, is the curious deserted monolith parish church of *S. Jean*, entered from the road to S. Séverin, in the lower town. The interior has an apse, a nave separated from its aisle by huge columns, and a vast vestibule, probably of later date than the rest. The whole is of the rudest character, but of great height ; the vaulting is of the simplest romanesque, but there is a cornice round the apse. Galleries and a staircase in the rock connect it with the château above. In the centre of the apse is a huge monolith tomb in two storeys, the upper decorated with columns. It once bore marble statues to François d'Esparbès de Lussan, Maréchal d'Aubeterre, and his wife Hippolyte Bouchard.

The late gothic church of *S. Jacques*, in the upper town, is attached to the sumptuous romanesque façade of a XII. c. church. The convent of the *Minimes* was built by Esparbès de Lussan in 1617. Though curious, Aubeterre is not a picturesque place.

On the road from Chalais to (30 k.) Barbezieux, are (15 k.)

the XII. c. church of *Chillac* and an elm 300 years old, and (22 k.) the remarkable XII. c. church of *Condéon*.

510 k. *La-Roche-Chalais*. The town (3 k.) is very strikingly situated.

527 k. *Coutras* (Buffet), the Roman *Corterata*, has a church with a byzantine cupola rebuilt xv. c., and some small portions of its once famous renaissance château, inhabited at different times by Catherine de Médicis, Henri IV., etc., and for the most part demolished in 1730. The curious hexagonal well remains, with a doric cupola, and the inscription 'Nodos virtute resolvo.'

[A road runs N. from Coutras to (54 k.) Barbezieux, by—

22 k. *Montguyon*, which has ruins of a vast castle of the xv. c. which belonged to the De la Rochefoucauld. At 1 k. N.E. is the transition church of *Vassiac*; at 3 k. N.W. the romanesque church of *S. Martin d'Ary*; and near it the *Château de la Madeleine* (XIII. c. and XIV. c.)

34 k. *Chevanceau*, has a château and an XI. c. church.]

[A line diverges W. to (54 k.) Blaye, see ch. iii.]

[A line runs N.E. from Coutras to (75 k.) Périgueux, by—

16 k. *Soubie*. 8 k. S. is *Villefranche-de-Longchapt*, walled in XIV. c., 3 k. S. of which are the XIV. c. ruins of the *Château de Gurçon*.

24 k. *Montpont*. 4 k. N.E., in a very picturesque situation near the Isle, is the *Chartreuse de Vauclair*, founded (XIV. c.) by Archambault, Comte de Périgord. It has recently been repurchased and restored by the Carthusians (and is visible from the railway).

40 k. *Mussidan*. 3 k. is *Sourzac*, with a church of XI. c. and XV. c., and ruined castle of XIV. c. 1 k. distant (near the railway) is the ruined town of *S. Louis*, with a church built by the famous king.

50 k. *Newvic*. The renaissance *Château de Mellet* was built 1520-30. The line passes r. the xv. c. *Château de Beauséjour*.

58 k. *S. Astier*, named from a hermit upon whose tomb a church (with cupolas) was built in xi. c. and xii. c. It was fortified in xvi. c. In the façade are figures of Christ and six apostles. The tower is xvi. c. The *Château de Puy-Ferrat* (2 k. W.) is xv. c. 8 k. S. is the ruined (xii. c. and xv. c.) *Château de Grignols*. The line passes (l.) the xv. c. *Château de Puy S. Astier*.]

543 k. *Libourne* (Hotels : *des Princes ; de l'Europe*), a town which rose to great prosperity under the English rule of the xiii. c. On the quai is the *Tour de l'Horloge*, a relic of the xiv. c. ramparts. 3 k. E. is *Fronsac*, with a singular natural mound, once the site of a château, which gave its name to a duchy created by Henri IV. in favour of the house of Orléans-Longueville.

[A line diverges E. from Libourne to join the main line from Périgueux to Agen at (98 k.) Buisson. It passes—

8 k. *S. Émilion* (Hotel : *Dussaud*—small, but most clean and comfortable : no commercial travellers : a paradise for artists). This is one of the most curious, characteristic, and picturesque places in France, and a most delightful resting-place for a few days. Hitherto *S. Émilion* has not been ruined by 'restoration,' and the valerian and pinks by which its rocks and buildings are alike overgrown, add a wonderful charm to its buildings half-caverned out of the rock, like those of *Les Baux* in Provence. The town rose around a Benedictine monastery, itself half a cavern, founded by *S. Émilion* in the viii. c. This was afterwards formed into a chapter and surrounded by minor convents, which were endowed and enriched by different kings. Ruined by the Revolution, which dissolved its religious communities, *S. Émilion* became the last refuge of a number of the principal Girondins, after their fall. The wines of *S. Émilion* are famous.

Entered from the little *Place*, which contains a noble spina

Cristi tree, by a splendid gothic portal overgrown by scarlet valerian, and an earlier romanesque entrance, is the extraordinary *Monolith Church of S. Émilion*, caverned out of the rock by the disciples of the saint who lived in the VIII. c., with no addition



PORTAL, S. ÉMILION.

except the gothic portal. The vast interior, of huge arches and decaying altars, green with damp, is most striking. To the l. of the portal is the isolated chapel of *S. Trinité*, of two storeys, the upper a chapel with an apse of XII. c., and decorated with early mural paintings, the lower containing the *Hermitage of S. Emilion*, a circular oratory, with a cupola and

rude sculptures. The rock bed and seat of the saint are pointed out. An abundant spring has its source here. Above the monolith church, standing alone upon a terrace, is the noble (xii. c. and xiv. c.) *Belfry* tower, with a tall, crocketed spire, the whole supported by four pillars of the subterranean edifice. Behind the belfry, rises the magnificent *Collegiate Church*, which dates from the xii. c. The rich romanesque façade and four bays of the original nave remain, one of them forming a porch; the two last



CLOISTER, S. ÉMILION.

have stone byzantine cupolas. The interior is very striking and imposing. Noble columns separate the late xiii. c. transepts, built by Pope Clement V., from the centre of the church. The N. portal, much injured, has a relief of the Last Judgment: its central pillar has a statue of Clement V. A xiv. c. chapel is named from Cardinal de Sourdis. The deep xiii. c. apse forms the choir. In the beautiful xiii. c. *Cloister* on the S. of the church each gallery has fourteen arches resting on two disengaged columns.

Above the Hôtel Dussaud, the steep, narrow street is crossed by the lofty *Arcade de la Cadène* (Catena) uniting the building called *la Commanderie* to the opposite house. Turning r. by the upper street beyond this, we immediately find ourselves in front



ARCADE DE LA CADÈNE.

of the *Church of the Cordeliers*, ruined in wars of the XIV. c., with the remains of a cloister of 1343-74. Continuing the little terrace beyond the convent, between walls overgrown by the peculiar and beautiful pinks of S. Émilion (*Dianthus monspesulanum*), we reach the *Porte Brunet*, the only remaining of the

six gates of the town, which an artist will certainly paint externally with the long reaches of distant blue plain beyond the arches of its bridge. Turning l., a delightful walk may be taken from hence outside the walls, with their ruined bastions covered with clematis, and by the remains of the *Jacobin Convent*, to the



CHÂTEAU DU ROI, S. ÉMILION.

site of the *Porte Bourgeoise*, on the l. of which are the ruins of the *Palais Cardinal*, noble romanesque xi. c. arches of a building which was the residence of the first dean of S. Émilion, the Cardinal de S. Luce, nephew of Pope Clement V. Near this rise, above a vineyard on the other side of the road, the striking

XIII. c. ruins of the *Dominican Convent* (Frères Prêcheurs). In the distance, across an expanse of vines, is seen (1 k.) the curious XI. c. church of *S. Martin de Mazerat*, with a heavy square tower.

Continuing to follow the walls beyond the collegiate church, by a little terrace with most romantic views, we reach the striking fortress tower called *Château du Roi*, founded by Louis VIII. in 1224, one of the few remaining romanesque castles of the department of La Gironde.

A visit should be paid to the curious cavern, called *La Grotte des Girondins*, where Mme. Bouquey, sister-in-law of the Girondin Guadet, concealed him with six of his companions (Salles, Barbaroux, Pétion, Buzot, Louvet, and Valady) for several months, during which, though they were known to be in the town, their retreat remained undiscovered. The well remains by which they reached their hiding-place. The cave is thirty feet in depth, and there is a deeper hollow, where the refugees remained closely packed together, having taken care to cover the opening whenever any unusual noise from the house announced that a search was being made there. A little hole in the middle of the central walk of the garden gave the feeble ray of light by which Louvet, placing himself immediately beneath the opening, wrote the first part of his memoirs, dated from the first days of November, 1793.

At Pierrefitte, between the communes of S. Sulpice and S. Émilion, is a great *Menhir*, 5 mètr. high and 3 wide.

13 k. S. *Étienne-de-Lisse*. 2 k. S.W. is *S. Pey-d'Armens*, with a beautiful xv. c. cemetery cross, with figures.

18 k. *Castillon*, where an obelisk commemorates the defeat of the English and death of their commander, Talbot, Earl of Shrewsbury, in 1453. At 6 k. S. are the XI. c. church and feudal castle of *Pujols*. The line crosses the battle-field. Near the Dordogne is a little chapel called *La Chapelle de Talbot*.

‘Sous “la plus terrible tempête de coulevrines et ribaudequins qui jamais eût été ouïe,” les Anglais avancèrent “de grand courage,” et plantèrent la bannière de Talbot jusque sur les palisades du camp. Une heure entière, ils s’opiniâtèrent à l’assaut; la bannière de Talbot avait été renversée; les cadavres des assaillants jonchaient le fossé; les Anglais

commencèrent à faiblir. Un corps d'auxiliaires bretons, qui n'avait point encore pris part à l'action, fondit sur l'ennemi ébranlé; toute la gendarmerie et les archers sortirent du parc pour appuyer ce mouvement, et la déroute des Anglais commença. Un boulet venait de tuer la haquenée de lord Talbot, et de le jeter à terre avec la cuisse fracassée; lord Lisle et le bâtard de Talbot, ses deux fils, trente autres barons et chevaliers anglais résolurent de sauver le vieux chef ou de mourir avec lui; ils périrent tous. Talbot fut achevé par les francs archers, qui vengèrent sur lui le massacre de leurs camarades. Ainsi finit à quatre-vingt ans, "ce renommé chef anglois, qui, depuis quarante ans, passoit pour un des fléaux les plus reformidables de la France."—*Martin, 'Hist. de France.'*

23 k. *La-Mothe-Montravel*. 3 k. N. is *S. Michel-Bonnefare*, near which is the (xiv. c. and xvi. c.) château of *Montaigne*, where Michel Eyquem de Montaigne, the famous moralist, was born 1533, and died 1592. The house is only visible with an order. Montaigne's chapel, his library, and his bedroom—covered with partially effaced Greek and Latin inscriptions—remain. He was rudely nursed and brought up in the neighbourhood amongst his father's peasants. To the l. of the line the xii. c. *Donjon de Montravel* is seen.

27 k. *Montcarret*. 7 k. S. is *Gensac*, with a fine ruined castle a church with a slender spire, an old clock tower, and houses of xv. c.

39 k. *S. Foy-la-Grande*, with a suspension bridge over the Dordogne. The town has the rectangular plan of xiii. c. adopted under the English rule in France. The church (xiv. c. and xix. c.) has a stone spire. Near it is the tower of a *Commanderie des Templiers*. The inhabitants are chiefly Protestants. At 5 k., in the direction of Montpont, is the fine ruined *Château de Ségur*. 6 k. N. on the road to Mussidan is *Le Fleix*, where, in the château, now a Protestant temple, Henri III. and Catherine de Médicis held conferences with Henri de Navarre in 1578 and 1579, in which a two years' peace was concluded in the Wars of Religion.

61 k. *Bergerac* (Hotel: *des Voyageurs*), a considerable town with a great modern church. At the corner of Rues de France and Ancien Pont, is a fine xvi. c. house. At 29 k. (on the way

to Montpazier and Villefranche-de-Belves (see ch. iv.) is the curious XIII. c. English bastide of *Beaumont de Périgord*, with a very singular fortified church (containing a well), built in 1272 by Lucas de Terny, governor of Gascony for Henry III. (25 k. S.E., in the direction of Villeneuve and Castillonès, is *Issigeac*, with a fine renaissance church and a château built 1663 for the bishops of Sarlat.)

69 k. *Creysse-Mouleydier*. Mouleydier has a ruined castle. On the carriage road, 5 k. N. from Bergerac to Périgueux, is the *Château de Montastruc*, rebuilt 1475, where the philosopher Maine de Biron was born in 1766.

79 k. *Couze*, with many cavern habitations. The church is XII. c. and XIII. c., with a chapel of XIII. c. and XIV. c. 11 k. S.E. is Beaumont (see above).

82 k. *Lalinde*. The town (1 k. E.) is a rectangular fortified bastide, built by the English in the XIII. c. The ruined castle of *Badefol* is seen on a hill.

90 k. *Trémolat*, has a curious church with XII. c. cupolas.

93 k. *Allès*. 5 k. is *Paumat*, where the church of XII. c. and XV. c. had several cupolas, and preserves one under the porch.]

#### 548 k. *Arveyres*.

At *Nérigean* (5½ k. S.) is a fortified church of XII. c. and XVI. c. with a sculptured XVI. c. cross in the cemetery. At *S. Quentin* (9 k. S.) is a church of XII. c. and XV. c., and 3 k. of this the (XIV. c. and XV. c.) *Château de Curton*.

At *Baron* (2 k. W. of Arveyres) is a curious romanesque crypt; and, on the Camiac, the *Moulin Neuf* and *Montin de Montfrange*, of XIV. c. and XV. c. At *Daignac* (4 k.) is a mill, on the Estey, which dates from the XII. c.

552 k. *Vayres*, the ancient Varatedum. The château dates from XIII. c. to the Renaissance.

558 k. *S. Sulpice-d'Izon*, has a church of XI. c. and XVI. c.

578 k. *Bordeaux*, the capital of the Département de la Gironde. (Hotels: *de France*; *de Nantes*; *des Princes*; *de la Paix*; *Richelieu*).

Bordeaux, as Burs Wall, was a chief place of the Celtic tribe Bituriges Vivisci. The Romans called it Burdigala, and made it one of the principal cities of Gaul. SS. Martial, Front, and Martin, preached Christianity there in the III. c. and IV. c. Marriage with Éléonor, heiress of Guillaume X., last Comte de Poitou, gave it (1152) to Henry II. of England, and for three hundred years it prospered greatly under the English rule. Aquitaine, which then bore the name of Guienne, with Bordeaux as its capital, was made into a principality for the Black Prince. After the defeat of Talbot at Castillon, the town was forced to capitulate to the French, who deprived it for a time of all its privileges, but they were restored by Louis XI. During the reigns of Louis XV. and XVI., Bordeaux was so improved and adorned by its magnificent governor, Louis Urbain Aubert, Marquis de Tourny, as to be raised to the position it has since occupied, of one of the most important cities of France. Ausonius, who was born here in the IV. c., has described Bordeaux :—

‘Impia jamdudum condemno silentia quod te,  
O patria, insignem Baccho, fluviisque, virisque,  
Non inter primas memorem. . . .  
Burdigala est natale solum, clementia coeli  
Mitis ubi, et riguae larga indulgentia terrae ;  
Ver longum brimaeque breves, juga frondea subsunt,  
Fervent aequoreos imitata fluenta meatus.’

‘*Clarae Urbes.*’

‘On peut dire que Bordeaux est une des rares villes de province qui gardent leur esprit local, leurs mœurs, leur personnalité, quoique la langue gasconne en est déjà presque disparue. . . . Elle ne met point sa vanité à imiter simplement Paris, elle aime à faire à sa guise. La vie littéraire et scientifique n’y

sommeille pas, comme en tant d'autres villes de province, même très-peuplées. Elle possède un riche musée, une bibliothèque importante, des associations actives, parmi lesquelles une société de géographie récemment fondée. La quatrième ville de France veut, à tous les points de vue, garder son rang.'—*Élisée Reclus*.

To English travellers, Bordeaux is chiefly interesting as having been the residence for many years of the Black Prince, whose son, Richard II.—Richard of Bordeaux—was born there.

'There was found all nobleness, all joy and merriment, bounty, freedom, and honour. And all the Prince's lieges and his people loved him passionately, for he did them much good. They looked upon him with one feeling as a good lord, loyal and wise; and I may truly say, that since the birth of Christ never was such good entertainment, nor more honourable than then; for every day at his table he had more than eighty knights, and four times as many esquires.'—*'Chandos Herald.'*

Distances are great in Bordeaux, and to visit its sights it will be well to take a carriage by the hour.

Travellers enter the town from the station by the *Pont de Bordeaux*, of seventeen arches, over the Garonne. This takes them direct to the *Cours des Fosses*, the widest thoroughfare in the town. It may be better, however, for the cursory visitor to turn first to the r. by the Quai de Bourgogne and Quai de la Bourse. On the l. we pass the *Bourse*, built by Jacques Gabriel in 1749. The magnificent *Porte du Palais* or *de Caillou*, built 1495, was the approach to the palace of the Ducs d'Aquitaine. The enormous *Place des Quinconces* occupies the site of the Château Trompette, one of the fortresses built to overawe Bordeaux after its subjugation to the French rule. It has statues by Maggesi

(1858) of Montaigne and Montesquieu. Turning a little r. at the top of the place we reach the Jardin Public. From the neighbouring Place de Tourny, the Rue Fontandède will take us to (1.) the remains of the Roman amphitheatre, known as the *Palais Gallien*, the principal of which—exceedingly picturesque in its bands of grey stone and red



PALAIS GALLIEN, BORDEAUX.

brick—serves as a gateway across a street. The medals which have been found here cause the construction of the monument to be attributed to the Emperor Gallienus in the III. c.

Returning to the Cours Tourny and crossing the Square de Gambetta, we reach the *Hôtel de Ville*, adjoining which is the *Musée*, containing a large collection of pictures, of

which the most important is a grand portrait by *Murillo* of Don Luiz de Haro: there is a good portrait by *Mignard* of Louis XIV. The neighbouring *Place de Pey-Berland* contains the *Cathedral of S. André*, which has suffered a 'restoration' by Abadie, who has destroyed the cloister. The principal façade is at the N. transept, built, with the lofty gothic choir, in the xiv. c., chiefly by the efforts of Bertrand de Goth (afterwards Clement V.), when he was archbishop of Bordeaux. His statue occupies the central pillar of the portal; six cardinals accompany him. The low nave, of seven bays, with arches of great span, dates from the end of xii. c. At the entrance of the transept on l. is the tomb of Cardinal de Cheverus, by Maggesi, 1850. In the chapel of S. Marguerite, at the E. end, is that of Dom. Antoine de Noailles, 1662, and in another chapel that of Mgr. de Avian. Detached from the cathedral rises the *Tour Pey-Berland*, which takes its name from the archbishop, by whom it was rebuilt in 1440, and who was the son of a poor labourer in Médoc. The modern spire supports a gilt image of the Virgin.

The *Palais de Justice*, on the Place Magenta, is of 1839-46. Opposite is the *Hôpital S. André* (founded 1390), of 1825-29. The *Church of S. Eulalie*, close by (consecrated 1174) is chiefly xv. c.

The Cours d'Aquitaine and the Cours S. Jean lead W. to the *Petit Séminaire* on r. and the *Abattoir Général* on l. Behind the latter is the very curious and interesting xii. c. church of S. *Croix*. The rich façade bears a representation of S. George and the Dragon, with the rescued princess in the corner. The buildings of the adjoining abbey (reconstructed xviii. c.) have been pulled down except the portal.

In the N. transept is the xv. c. tomb of an abbot. The remains of the paladin Roland were brought hither from S. Romain at Blaye.

The Rue S. Croix leads to the great church of *S. Michel*, founded 1160, and rebuilt in xv. c. and xvi. c. The N. front is very rich xv. c. The nave is much higher than its side aisles and the apse. In the fourth chapel is a sculptured Descent from the Cross of the xvi. c. The isolated tower was built 1472-92; the spire is a good work of Abadie. The guardian of the tower will admit visitors to the subterranean vaults full of dried corpses, like those of the Cappuccini at Rome.

‘L’imagination des poètes et des peintres n’a jamais produit de cauchemar plus terrible; les caprices les plus monstrueux de Goya, les délires de Louis Boulanger, les diableries de Callot et de Téniers ne sont rien à côté de cela: tous les faiseurs de ballades sont dépassés; il n’est jamais sorti de nuit allemande de plus abominables spectres; ils sont dignes de figurer au sabbat du Broken avec les sorcières de Faust.

‘Le gardien nous montra un général tué en duel—la blessure, large bouche aux lèvres blanches qui rit à son côté, se distingue parfaitement—un portefaix qui expira subitement en levant un poids énorme, une négresse qui n’est pas beaucoup plus noire que les blanches placées près d’elle, une femme qui a encore toutes ses dents et la langue presque fraîche, puis une famille empoisonnée par des champignons, et, pour suprême horreur, un petit garçon qui, selon toute apparence, doit avoir été enterré vivant.

‘Cette figure est sublime de douleur et de désespoir; jamais l’expression de la souffrance humaine n’a été portée plus loin; les ongles s’efforcent dans la paume des mains; les nerfs sont tendus comme des cordes de violon sur le chevalet; les genoux font des angles convulsifs; la tête se rejette violemment en arrière; le pauvre petit, par un effort inoui, s’est retourné dans son cercueil.’—*Théophile Gautier*.

Hence the Rue des Fauves leads us into the Cours des *Fossés*. Here, on the l., is the *Lycée*, the chapel of which contains the tomb of Montaigne (1592), who was mayor of Bordeaux in 1553. Near the church of *S. Éloi* (which contains the tomb of Élie Vinet, 1587) is the *Porte de l'Hôtel de Ville*, built by Henry III. of England, now used as a clock tower. The church of *S. Seurin*, on the Place du Prado, is partly xi. c., with chapels of xiii. c., xiv. c., and xv. c. It is entered by a deep porch on the W. The beautiful S. portal bears the date 1247, and the name of its builder, Raymond de Lafont. In the tympanum of the door is the Last Judgment, in those of the arcades at the sides the story of S. Seurin. The branches of sculptured vine employed in the decorations are very beautiful. By the side of the renaissance porch is a little romanesque tower.

An excursion may be made to (8 k. W.) the *Tour de Veyrines*, a xiii. c. castle.

[A line runs N.W. from Bordeaux through the district of Médoc (La Gironde), passing—

8 k. *Blanquefort*, in the Médoc wine district, with (1 k.) an ancient château, which has fine round towers, but is ill situated.

25 k. *Margaux*, especially famous for its Château-Margaux wines.

32 k. *Moulis*, with wines especially popular in Germany. The church is romanesque. *Château Lamarque* (3 k. r.) has two towers of xii. c. and xiii. c. and a portal of xiv. c.

41 k. *S. Laurent-S. Julien*, of wine celebrity. The church of *S. Laurent* has a romanesque apse, a xiv. c. façade, and xvi. c. spire.

47 k. *Pauillac*, opposite an island in the river with a lighthouse. Near this is the famous *Château-Lafitte*, now the property of the brothers Rothschild.

52 k. *S. Estèphe*, with the largest vineyard in Médoc.

56 k. *Verteuil*, has a romanesque church, remains of a XII. c. castle, and of an abbey rebuilt in the XVIII. c.

67 k. *Lesparre*, the former capital of Bas-Médoc, has a square (XIV. c.) tower of its ancient château.

93 k. *Soulac-les-Bains* (Hotel: *de la Paix*). At *Vieux-Soulac* (3 k.) is a curious XII. c. and XIV. c. church, called *Notre Dame de la Fin des Terres*, at one time completely buried in the sand, which has now shifted away from it. Near this was the port of *Noviomagus*, of which ruins may be seen under the sea.

101 k. *Le Verdon*, opposite Royan, in the salt marshes at the mouth of the Gironde. The end of the promontory on the S. of the river mouth, defended by a fort and lighthouse, is the *Pointe de Grave*. Opposite the mouth of the Gironde is the island lighthouse called *Tour de Corduan*, of which the lower storeys date from 1585.]

[A line leads E. from Bordeaux by (6 k.) the curious fortified church of *Bouliac* to (27 k.) *La Sauve*, which has a parish church of XIII. c. and XIV. c., and the remains of an *Abbey*, founded by S. Gérard in 1095, and partly rebuilt by the abbot Grimoard in the XIV. c. The beautiful abbey-church has a transept flanked by chapels and three apses. The octagonal (XIII. c.) tower has a stone spire, the oldest in the department. A road leads E. from La Sauve to Villeneuve-sur-Lot by (21 k.) *Sauveterre de Guienne*, a bastide of 1281; (46 k.) *Duras*, created a duchy for the family of Durfort in 1668, with a château and many houses of XV. c. and XVI. c.; (66 k.) *Eymet*, with remains of a château, ancient walls and gothic houses; and (75 k.) *Castillonnes*, a bastide of 1260. 7 k. S.E. of Eymet is *Lauzun*, which gave a title to the husband of 'La Grande Mademoiselle,' with a gothic church possessing an XI. c. tower and a château rebuilt in XVI. c. 10 k. N.W. of Eymet is the ruined castle of *Puyguilhem*. A little S. is the curious church of *S. Colomb*, with a sanctuary of VIII. c. and nave of XII. c.]

[For the lines from Bordeaux to Blaye, Saintes, etc., see ch. iii. For the lines from Bordeaux to Bazas, Agen, Toulouse, etc., see ch. v.]

Soon after leaving Bordeaux for Bayonne, the *Château de Haut-Brion* is seen on r.

582 k. (from Paris) *Pessac*. The *Vignes du Pape Clément* (Bertrand de Goth, Clement V.) are seen on l. Soon after this, pines begin to replace vines, and the line enters upon the desolate district of the Landes, 130 k. in length. This once desert country is now being rapidly brought under cultivation,<sup>1</sup> and its peculiar picturesqueness will not strike those who are not crossing it by road.

'Au lever du soleil, les Landes formaient un spectacle merveilleux. Nous avions à notre droite et à notre gauche des plaines immenses, mouchetées de bruyères fauves comme la peau d'un tigre gigantesque; à l'horizon oriental, tout était flamme, la lumière tombait ruisselante; à l'horizon occidental, au contraire, l'obscurité livrait sa dernière lutte, et se retirait lentement, laissant traîner derrière elle les plis sombres de son manteau, encore constellé de quelques étoiles.

'En face de nous, c'est-à-dire au midi, la vue était bornée par une dentelure ferme et nerveuse; c'étaient les monts Pyrénées, qui découpaient leur silhouette argentée sur l'azur du ciel espagnol.

'Tout cela, plaine sablonneuse, bruyères fauves, horizons, sombres ou ardents, tout cela s'éveillait à l'existence, aussi jeune, aussi ardent à vivre qu'au premier jour de la création. Des alouettes montaient perpendiculairement au ciel, et chantaient en montant. Des troupeaux de moutons marchaient devant eux, conduits par des pâtres montés sur de longues échasses, et soulevaient des myriades de perdrix rouges, qui, après un vol bruyant et effaré, allaient s'abattre à cinq cents pas du lieu d'où elles étaient parties. Enfin la caille, invisible et obstinément tapie dans l'herbe, faisait entendre sa note stridente et claire, dont le grincement métallique des cigales semblait former la basse continue.'—*Alexandre Dumas*.

621 k. *La Mothe*.

[A line diverges W. by (55 k.) *La Teste de Buch* (the residence

<sup>1</sup> For the story of the cultivation of the Landes, read the *Maître Pierre* of About.

of the famous Captaux de Buch) to (58 k.) *Arcachon* (Hotels: *Grand*; *Legaliais*; *de France*; *Richelieu*), which since 1857 has become a much-frequented winter resort. Its situation on a tideless salt lake, with flat sandy surroundings, and featureless woods of pine and arbutus, has nothing whatever to recommend it, except its cough-subduing atmosphere. There is no beauty and there is no interest at Arcachon: nothing to enjoy and nothing to admire.

'Arcachon is the quaintest place in the world, with a village of lodging-houses, built like pagodas, forests of little pine-trees, little walks and drives about a little lake, and a climate of such soporific quality as to produce a kind of mental torpor upon all tourists who go there.'—*M. Betham-Edwards*.]

677 k. *Labouheyre*.

29 k. W. is *Mimizan*, once the seat of an abbey, which had the right of giving sanctuary. Three ancient obelisks outside the town mark the points within which criminals were safe. The abbatial church (XII. c. and XIV. c.) has a fine romanesque portal.

697 k. *Morcenx*.

[A line leads E. to (139 k.) Tarbes, by—

9 k. *Arengosse*, where the château of *Castillon* was built, by Vauban.

39 k. *Mont-de-Marsan* (Hotel: *des Ambassadeurs*), the capital formerly of the Vicomté de Marsan, now of the Département des Landes. Gaston Phoebus built the castle of Nou-l'y-Bos (*tu ne l'y veux pas*) to keep the inhabitants in order.

'Je n'ai rien vu plus charmant que la sortie de Mont-de-Marsan. Je crois que les derniers grands arbres de la France sont là.'—*Alexandre Dumas*.

24 k. in the direction of Bazas is *Roquefort*, 20 k. N.W. of which is *Labrit*, formerly the capital of the duchy of Labrit or Albret, created in 1556 by Henri II. in favour of Antoine de Bourbon. There are some remains of the château inhabited by Henri VI.

[A road leads to (100 k.) Marmande by (18 k.) *Croisement*, where the church has curious frescoes of 1529; (60 k.) *Houeillès*, 13 k. E. of which is *Durance*, with the beautiful ancient gothic chapel called *La Grange de Durance*; and (76 k.) *Casteljaloux*, which retains part of its ancient wall, a *Commanderie des Templiers*, and a ruined castle with the kitchen called *Culotte de Gargantua*.]

[A road leads from Mont-de-Marsan to (53 k.) Orthez (see ch. x.) by (16 k.) *S. Séver*, called Cap de Gascogne in the middle-ages from its strategic position. The church, built by Guillaume Sanche, at the end of the x. c., is the most interesting in the department. The right side and the lower vaulting of the nave has been replaced in the style of the xv. c.; but the choir with its seven apses, either with cradle or ribbed vaulting or cupolas, is very striking. The huge capitals are carved with foliage and fantastic animals. The romanesque W. portal is modern. The buildings of the monastery, reconstructed in xviii. c., now serve for municipal uses. At 28 k. is *Hagetmau*, which once had a magnificent château, in which Henri II., king of Navarre, died, and where, after the massacre of S. Bartholemew, 250 Catholic gentlemen, collected by the Comte de Grammont to re-establish the Catholic religion in Béarn, were attacked and nearly all massacred by the young Baron d'Arros, son of the governor of Béarn for Jeanne d'Albert: the life of the Comte de Grammont himself was alone conceded to the tears of his daughter-in-law, Corisande d'Andouins.]

[A road leads from Mont-de-Marsan to (50 k.) Dax by (27 k.) *Tartas*, the ancient capital of the Tarsates, which became one of the principal strongholds of the Protestants in the xvi. c., and (39 k.) *Pontoux*, whence it is 9 k. to the baths of *Gamarde* and 5 k. to the baths of *Préchacq*.]

53 k. *Grenade*. 10 k. S. is *Eugénie-les-Bains*.

71 k. *Aire* (Hotel: *de la Poste*), the Roman *Atura*. The *Cathedral of S. Jean Baptiste*, has a romanesque choir and transept, a central nave of xiv. c. and xv. c., an apse of xvii. c. The façade was fortified in xv. c. The *Évêché* is xvi. c. and xvii. c. On the hill above the town is the very curious church

of *Mas d'Aire*, built over the tomb of S. Quitterie, a martyr of the IV. c., whose much venerated early Christian sarcophagus is preserved in the crypt. The choir and most of the nave are romanesque, with XIII. c. and XVII. c. additions. The lower portion of the façade and the principal portal are XIII. c. Over the porch rises a square brick (XIV. c.) tower, with romanesque arcades. For the road from Aire to Agen see ch. v.

[A road leads from Aire to (80 k.) Auch, by (52 k.) *Vic-Fézenzac*, a town founded VII. c. or VIII. c., with a curious fortified church dating from XI. c., and a ruined castle of the Comtes de Fézenzac.]

121 k. *Vic-Bigorre*. 11 k. S.W., at *Montaner*, is a ruined castle of Gaston Phoebus.

139 k. Tarbes, see ch. ix.]

712 k. *Lalque*.

N.W. by (12 k.) *Castets*, where the church portal is that of an ancient fortress, is (28 k.) *S. Girons*, where (as at Mimizan) four pyramids mark the limits of sanctuary afforded by an ancient abbey.

726 k. *Dax* (formerly *Acqs*), a small bathing-place, with hot mineral springs known to the Romans as *Aquae Tarbellicae*. The curious Roman fortifications were destroyed in 1856. The church of *Notre Dame*, once a cathedral, was rebuilt 1656—1755.

[For the line from Dax to (83 k.) Pau, see ch. x.)

[A road leads from Dax to (47 k.) S. Séver (see p. 240), by—  
10½ k. *Hinx*, where the castle retains its donjon and entrenchments.

19 k. *Montfort-en-Chalosse*, a bastide of the XIII. c., which preserves part of its ramparts. The church is in the village of *Baisempé*, and has a fortified nave of XV. c. and a beautiful romanesque choir.

29 k. *Mugron*. A little N.E. is *Nerbis*, with a romanesque church and remains of a monastery founded IX. c. At *S. Aubin*, a little S.E., is the *Tour de Poyalé*, in a picturesque situation.]

763 k. *Labenne*. 7 k. W., over the sandhills, is the dreary little bathing-place of *Cap-Breton*.

776 k. *Bayonne* (Hotels: *S. Étienne*; *du Commerce*), the capital of the Département des Basses-Pyrénées, a fortress town, at the confluence of the Nive and Adour. The town, known in Roman times as Lapurdum, received its present name, signifying port, in the XI. c. or XII. c. Passing under the English rule, by the marriage of *Éléonor* of Guienne with Henry II., it obtained great privileges and prospered through the ex-



BIARRITZ.

portation of wine and manufacture of arms. In Feb. 1814, the Duke of Wellington made here his celebrated passage of the Adour, on a bridge constructed by English engineers in the face of seeming impossibilities. Some traces of the Roman wall of Bayonne still exist, though the only real object of interest is the *Cathedral*, founded 1140, but dating from the XIII. c. and XIV. c. The arms of England may be seen in the vaulting. The sculptured portals were much mutilated in the Revolution. One gallery of the *Cloister* of 1240 (S. of the church) is used as a sacristy and chapel. A *Lycée* occupies the site of the *Château de*

Marrac, outside the town, where Napoléon I. received the deposed Charles IV. of Spain and his queen.

The kitchen of a hospital at Bayonne (by its order and cleanliness) struck Tasso more than anything else in France : see *Il Padre di Famiglia*.



PAS DE ROLAND.

A branch line of 8 k. leads to Biarritz (Hotels : *d'Angleterre*—best and most comfortable ; *Grand*—good, more pretentious ; *des Ambassadeurs* ; *des Princes* ; *de l'Europe*), a delightful sea-bathing place, rendered interesting by the splendid colour and grand waves of the Bay of Biscay, and the views towards the Spanish coast. The beauty of the place itself has been injured of late years by over-building, but there are still pleasant walks on heathy moorland, and the wild flowers are most beautiful in spring, when whole hill-sides are covered with pink *Daphne Cneorum*.

The imperial residence, known as *Villa Eugénie*, was built (of English brick) 1855-56. The quaint forms of the rocks, perforated by the sea, which roars through their chasms, will often afford good subjects to an artist. The *Chartreuse des Bernardines* is sometimes visited by strangers. The delightful excursion to Fuenterrabia, in Spain—a more thoroughly Spanish town than almost any in Andalusia—may easily be made in the day from Biarritz.

The pleasantest inland excursion is that to (27 k.) *Cambo*, a prettily situated little bathing-place, and (4 k. further) *Itsatsou* and the exceedingly picturesque gorge of the Nive, with its rocky path through the natural arch called *Pas de Roland*, said to have been cleft by the magic power of the famous paladin. In Basque this rock-portal is called *Utheca Gaiz*—the evil gate. It is well worth visiting.

[A line leads from Bayonne to (51 k.) *Puyôo*, on the line from Dax to Pau and Tarbes, by—

34 k. *Peyrehorade* (Pierre-Percée), formerly capital of the Vicomté d'Orthe, and now of the Département des Landes, situated at the foot of a hill crowned by the ruins of the xiv. c. *Château d'Aspremont*. A later château, near the Gave, was built in the xvi. c. 7 k. N. is the xii. c. church which belonged to the Benedictine abbey of *Cagnotte*.]

791 k. *Bidart*, a small bathing-place with sands—delightful, but dangerous, from the great waves which occasionally sweep across them. This is the first village in the Pays Basque, where the men still wear scarlet sashes and berrets, while they are shod with the hempen sandals called *espartillas*, common throughout the whole of Western France.

799 k. *S. Jean-de-Luz* (Hotels: *d'Angleterre*; *de l'Océan*), a quaint little bathing-place with a miniature port. On the place is the *Château Lohobague* or *Maison de Louis XIV.* (of time of Henri IV.), where Louis XIV. resided when he came on May 8, 1660, with his mother, Anne of Austria, his

brother, Philippe d'Orléans, and his cousin, La Grande Mademoiselle, to wait for his bride, the Infanta Maria Teresa. She stayed with her aunt, Anne of Austria, at the *Maison Joanoenia* or *Château de l'Infante*, which belonged to Joannot de Haranader. It is inscribed—

‘L'Infante je reçus l'an mil six cent soixante,  
On m'appelle depuis le chasteau de l'Infante.’

The interior, which is shown, contains pictures by Gérôme of the marriage, which took place on June 9 in the *Church of S. Jean Baptiste*, a very curious building, internally arranged after the fashion of north-Spanish churches, with three tiers of galleries for the men, the whole of the floor being given to the women of the congregation. A picture by *Restout* in one of the chapels was given by ‘Monsieur’ at the time of his brother’s marriage.

‘Le lendemain de l’arrivée de la reine à S. Jean-de-Luz, elle demeura chez la reine-mère, habillée à l’Espagnole ; j’allai l’y voir, et elle me fit toujours beaucoup d’amitiés. Je la trouvai écrivant au roi son père ; elle dîna avec la reine-mère, et ensuite elles allèrent à la comédie espagnole. La cérémonie du mariage se fit le lendemain.

On partit pour se rendre à la messe ; il y avoit un pont pour aller du logement de la reine à l’église : on l’avoit tapissée, et l’on avoit mis des tapis par terre jusqu’à l’église. La reine avoit un manteau royal de velours violet, semé de fleurs-de-lys, un habit blanc dessous, et une couronne sur la tête. J’ai déjà dit celles qui lui portaient la queue ; je marchois après elle ; pour le roi, j’avoue que je ne me souviens pas comme il étoit habillé ; je crois pourtant que son habit étoit couvert de broderies d’or, et celui de Monsieur aussi, et qu’ils avoient les cordons de diamans dont j’ai parlé. Je crois que Monsieur menoit la reine ; je ne sais si le roi lui donnoit la main, ou s’il marchoit devant elle ; cela peut se voir sur les registres de M. de Rhodes. Les régimens des Gardes

Suisses et Françaises étoient en haie dans la rue des deux côtés du pont, qui n'étoit élevé que de deux ou trois pieds; il y avoit une garde que je n'ai jamais vue, parcequ'elle ne sert qu'aux cérémonies, qu'on a dit avoir été autrefois en grande considération, qui sont deux compagnies de gentilhommes qu'on appelle au Bec de Corbin. L'évêque de Bayeux fit la cérémonie, et dit la messe; on ne doit pas douter si l'église étoit parée; qu'il n'y eût une grande foule, et que la musique n'y fût très-bonne. On s'en retourna avec le même ordre qu'on étoit venu à l'église.'—*'Mémoires de Mlle. de Montpensier.'*

It was hence that the Princesse des Ursins, who had been supreme in Spain during the life of Marie-Louise de Savoie,



THE BIDASSOA.

first wife of Philippe V., being ignominiously expelled by his second wife, Elisabeth Farnese, wrote (Jan. 14, 1715) to Mme. de Maintenon: 'Je suis dans une petite maison sur le bord de la mer. Je la vois souvent agitée et quelquefois calme: voilà les Cours, voilà ce que j'ai vu, voilà ce qui est arrivé, voilà ce qui excitera votre généreuse compassion.'

811 k. *Hendaye* (Hotel: *de France*), the last station in France, only 1 k. by water from Fuenterrabia and  $2\frac{1}{2}$  k. by land from *Béhobie*, opposite the famous *Île des Faisans*, in the Bidassoa,<sup>1</sup> where a conference took place between

<sup>1</sup> The frontier between the kingdoms for 20 k.

Louis XI. and Henri IV. of Castille in the xv. c. ; where François I. was exchanged from captivity for his two sons in 1526 ; where Anne of Austria was given up to Louis XIII. and Isabelle de France (daughter of Henri IV.) to Philip IV. of Spain in 1615 ; where Cardinal Mazarin met Don Luiz de Haro to arrange the marriage of Louis XIV. ; and where, finally, on the 4th June, 1660, Marie Thérèse was given up by Philippe IV. to Anne of Austria in person—the sister he had not seen for forty-five years. Here it was that Philippe said, when Turenne was presented to him by Louis XIV. : ‘Voilà un homme qui m’a fait passer de mauvaises nuits.’

‘La moitié du pont de la Bidassoa appartient à la France, l’autre moitié à l’Espagne : vous pouvez avoir un pied sur chaque royaume, ce qui est fort majestueux.’—*Théophile Gautier*.

Crossing the Bidassoa, the line reaches—

814 k. *Irun*, the first (picturesque) town in Spain, whence it is a short drive to Fuenterrabia. Visitors to Biarritz will often make a longer excursion by rail, passing the picturesque bay of Pasages to (17 k. from the frontier) S. Sébastien.

### CHAPTER III.

*IN CHARENTE, DEUX-SÈVRES, AND LA VENDÉE.  
JONZAC, SAINTES, LA ROCHELLE, NIORT, LES-  
SABLES - D'OLONNE, LA - ROCHE - SUR - YON,  
PARTHENAY, AIRVAULT.*

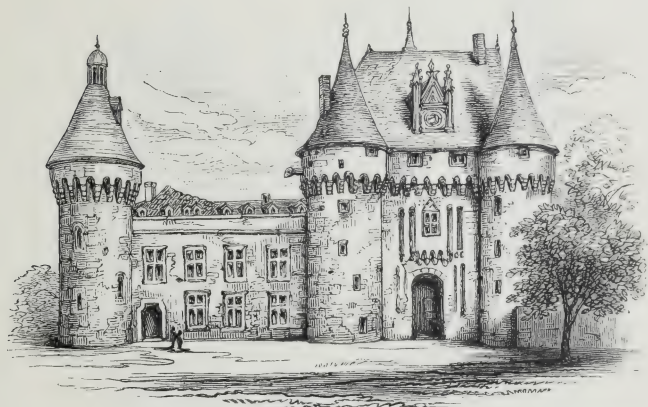
THIS, except Créuse and Corrèze, is the portion of France least frequented by English travellers. No district is so rich in early church architecture: village churches are more usually of the XII. c. than of any other date. The few who see this country are usually those who have passed the winter at Pau or Biarritz, and take it on their return journey. In this case, therefore, the description will begin from the south. The second-class carriages on the Chemin de Fer de l'État are the best in Europe.

46 k. *S. Mariens*, has a fortified church.

[A line diverges W. by (20 k.) *Cars*, with a romanesque church, to (25 k.) *Blaye* (Hotels: *du Médoc*; *des Voyageurs*). Till his body was transported to *S. Seurin* at Bordeaux, the paladin Roland with his *olifant* was buried here, in the church of *S. Romain*, which was destroyed when the citadel was fortified by Vauban in 1683. The tomb of Caribert, king of Toulouse, son of Clotaire II. (631), is still preserved in the citadel. The Duchesse de Berri was imprisoned at *Blaye* for seven months, and gave birth to a daughter during her incarceration.

31 k. from Blaye, on the road to Royan, is the interesting old château of *Mirabeau*, besieged and taken by the Earl of Derby in 1346. Over the portal is inscribed 'Bienveillance et liberté.' At 46 k. the road to Royan leaves to the l. the very fine XII. c. and XV. c. church of *S. Fort-sur-Gironde*.]

[The line which connects S. Mariens with (30 k.) Coutras passes (23 k.) *Guîtres*, which once possessed a famous Benedictine abbey. The church is romanesque, with a striking façade.]



CHÂTEAU DE JONZAC.

63 k. *Montendre*, has remains of a XII. c. castle. 6 k. N.E. is the (XII. c. and XV. c.) church of *Sousmoulins*.

76 k. *Fontaine-Ozillac*. *Ozillac* (r. of station) has a XII. c. church, restored XV. c., with a XIV. c. tomb. At *Fontaine* (l. of station) is a great church, with a fine XII. c. portal. The old *Château de Fontaines* is flanked by tourelles.

84 k. *Jonzac* (Hotels: *de France*; *de l'Ecu*), a very

pretty and interesting old town. Passing through the main street, we find a side street on the r. crossed by a most picturesque machicolated xv. c. gateway, overgrown by pink valerian.<sup>1</sup> Passing under this, we find ourselves in a wide *place*, with avenues of clipped limes, ending in the fine xvi. c. château, in a lofty situation above the Seugne, now used for municipal purposes. The part



CHÂTEAU DE PONS.

employed as a Hôtel de Ville is xv. c., with a beautiful portal. The inner court is ornamented with signs of the zodiac, and great lions stand at the door. The keep is xv. c. On the same ridge of hill, on the other side of the *place*, is the church, which has a noble and simple façade of x. c. or xi. c., and a square apse. Jonzac is a small place, but well worth a visit.

<sup>1</sup> A perfect subject for water-colour artists. Afternoon light.

*Guitinères*, near Jonzac, has a fine romanesque XII. c. church.

94 k. *Mosnac*, has an XI. c. church. 4 k. S.W. is *S.*



BELOW THE CHÂTEAU, PONS.

*Genis-de-Saintonge*, with ruins of the *Château du Pin*, and (1 k. S.) the XVIII. c. *Château de Dampierre*.  $3\frac{1}{2}$  k. further is the XII. c. church of *S. Sigismond de Clermont*.

103 k. *Pons* (Hotel : *S. Charles*), was a great stronghold of Protestantism, and is a very interesting and attractive

place, with a clear river, charming gardens, and curious old buildings. The fortifications were demolished by Louis XIII. in 1622. Only a tower remains, and the gothic gate uniting the *Hospital* to the old church of *S. Martin*.

The summit of the hill is occupied by a delightful public garden, with clipped avenues and terraces along the ramparts. On one side rises the noble XII. c. keep of the *Château*, with romanesque windows and long flat buttresses. The later buildings, of XV. c. and XVI. c., are used as a *Hôtel de Ville*. On the other side of the garden, overgrown by roses, is the castle chapel, which has a grand romanesque portal opening on a lower garden. We should descend the great staircase near the *Hôtel de Ville* to see the picturesque buildings of the *château* rising boldly above the rocks from gardens delightful to artists. In the S. of the town are an old romanesque church and the remains of a *Commanderie des Templiers*. Agrippa d'Aubigné, grandfather of Mme. de Maintenon, was born (1552) in the (ruined) *Château de S. Maury*, on the W. of the town.

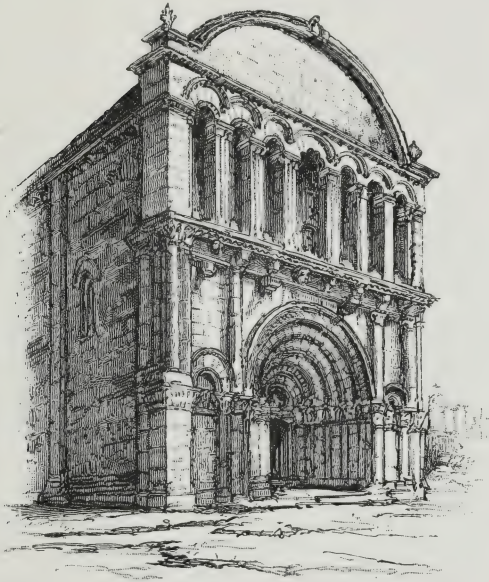
The ecclesiologist will find a rich feast in the district round Pons. About 7 k. E., on the road to Barbezieux, is the fine church of *Echebrune*, with a magnificent N. façade. A few k. S. of this is *Chadenac*, with a most curious XII. c. façade, having a splendid triple portal, very richly and quaintly sculptured, and surmounted by extraordinary monsters.

[A line branches W. to Royan and La Tremblade, by—

140 k. (from Bordeaux) *Saujon*, where the line divides. The ruined church of *Thézac* is XII. c. 10½ k. N. on the road to Rochefort is the curious fortified *Château de Blénac*.

162 k. (from Bordeaux) is *La Tremblade* (Hotel: *du Cheval Blanc*), a sea-bathing place amongst the sandhills.

The sandhills or 'puechs' of Arvert, between the Gironde and Maumusson, occupy a surface of 900 square kilomètres, and one of the hills near La Tremblade reaches a height of 62 mètr. The sands of Arvert are distinguished from those of



ECHEBRUNE.

the Landes by their richness in carbonate of lime and broken shells: thus the cultivation of madder has become possible upon them. But 'the moving hills of Arvert' is a local proverb, and endless are the disasters occasioned by the progress of the sand within historic times. A town, called Auchoisme or Auchouanne, has frequently been displaced by the sand, and has only finally become fixed on reaching the point where

we now find La Tremblade. Further S., the village of Buze has been covered by the lofty sandhill of La Briquette.

149 k. (from Bordeaux) is *Royan* (Hotels: *de Bordeaux; d'Orléans*), once famous for its sardines (*royans*), now for its four sandy coves, much frequented during the bathing season. An excursion is often made hence by water to (12 k.) *Le Phare de Cordouan*, a lighthouse on a rocky islet, which can only be approached in a smooth sea. It was founded by the Prince of Wales in 1370, and rebuilt in 1581 by Louis de Foix, one of the architects of the Escorial.]

111 k. *Montils-Colombiers*. 3 k. N.W., at *La Jard*, are a ruined XIII. c. abbey and a XII. c. church.

118 k. *Beillant* (Buffet).

[A line leads E. to Angoulême by (18 k.) *Cognac* (Hotels: *de Londres*—good; *d'Orléans*), on the l. bank of the Charente, famous for its *eau de vie*. It is some distance from the station to the centre of the town, its principal feature being the church of *S. Léger*, which belonged to a priory founded 1041. Portions of the nave and four stages of the tower are romanesque, the rest XIV. c. and XV. c., except the upper part of the tower, which is XVIII. c. The portal is a beautiful and highly-decorated specimen of the best period of romanesque. The interior is ruined by 'restoration' in the style of Abadie. Opposite the Hôtel de Londres is an equestrian statue of François I., by *Étex*.

Descending into the lower town, we find, close to the entrance of the bridge, the remains of the *Château* of the Comtes d'Angoulême, now used as a brandy warehouse. François I. was born here in 1495. The only part of the building which has any character is a projecting window, with a crown between two salamanders. Just beyond is a fine old city *Gate*, spared when the walls were pulled down.

5 k. N.E. is *Boutiers-S.-Trojean*, with a church (at Boutiers) of XI. c., XIII. c., and XIV. c., and a romanesque chapel (at S. Trojean, 1½ k. S.E.) which was the burial-place of a branch of the La Rochefoucauld family. Near S. Trojean, at *S. Brice*, is the dolmen called *Pierre de la Vache*, and a château containing the room (with a painted ceiling) where Henri de Navarre

had an interview with Catherine de Médicis, Sept. 25, 1586. 2 k. N. is the very remarkable church of *Châtres* (now a barn), which belonged to an Augustinian abbey. It has three cupolas over the nave, and another at the cross. The façade is a very fine specimen of romanesque; the choir is gothic; the transept has been destroyed.

At *S. Fort*, 14 k. from Cognac on the road to Jonzac, is the finest dolmen in the Angoumois, measuring 10 mètr. 45 by 6 mètr. 40.



GATE OF COGNAC.

[A line leads from Cognac to (22 k.) Matha (for which see later) by (6 k.) *Cherves*, which has a fine church of xi. c. and xii. c., with three cupolas, a decorated apse, and a sculptured cross in its cemetery. The *Château de Chesnel* is flanked by square towers.]

For the line from Cognac to Angoulême see ch. ii.]

127 k. *Saintes* (Hotels: *des Messageries*—good; *de France*), in a dull flat country on the l. bank of the Charente, was

as the capital of the Santones, a flourishing town when Caesar conquered Gaul. The Romans called it *Civitas Santonum* or *Mediolanum Santonum*, and enriched it greatly with public buildings. An aqueduct supplied it with water from *Font Giraud*, three leagues distant. S. Eutrope preached Christianity here *c.* 250, and became the first bishop of Saintes. In the XII. c. Richard Coeur de Lion, in rebellion against his father, fortified himself here; but Henry II. took the town and destroyed it, with the exception of the Roman capital, which was demolished when Charles d'Alençon, brother of Philippe de Valois, took Saintes from the English in 1330.

A long straight road leads from the station to the town of Saintes through the Faubourg des Dames. Above the houses on the l. is seen the picturesque conical spire of *L'Abbaye de Notre Dame*, or *S. Marie*, now enclosed in the courtyard of a barrack. The church<sup>1</sup> is a striking work of XI. c. and XII. c. At the cross is the noble late XI. c. tower.

'Il se compose, au-dessus des voûtes de l'église, d'un étage carré percé sur chaque côté de trois arcades soutenues par des piles formées de colonnes engagées. Une voûte hémisphérique porte un étage circulaire, non plus composé d'un quillage de colonnes, mais de douze petits contre-forts cylindriques, entre lesquels s'ouvrent des arcades divisées par une colonne. Cet étage est surmonté du chapeau conique légèrement convexe, couvert d'écailles retournées, comme celui de S. Front de Périgueux.'—*Viollet le Duc*.

The interior is a single nave. The neighbouring church of *S. Palais* is XII. c. and XIII. c.

<sup>1</sup> To visit it, one must obtain a permission from the poste militaire.

On reaching the *Place Bassompierre*, at the entrance of the bridge, on the l. is a statue erected (1868) to Bernard Palissy, who lived long at Saintes. Just beyond this, shut in by trees, is the most important relic of Roman times in the town—a double Corinthian *Arch in honour of Tiberius*,



L'ABBAYE DE NOTRE DAME, SAINTES.

*Drusus, and Germanicus.* This originally stood at the entrance of the old bridge (like the arches of S. Chamas), with great picturesqueness and dignity. But the bridge has been pulled down by the folly of the municipality, without any advantage to navigation, and the arch removed and rebuilt (under the Commission of Hist. Monuments),

after being shelved to its present position, a spot leading nowhere, where it is without either purpose or character.

Crossing the bridge, we should ascend the pretty *Cours National*, lined with trees and shops, to the top, from which (turning l.) we soon reach the suburb which is crowned by the magnificent *Church of S. Eutrope*, said to have been founded in the vi. c. by S. Palais, bishop of Saintes. It was rebuilt, as well as its crypt, at the end of the xi. c., altered xv. c., and partly destroyed by the Protestants in 1568. On either side of the apse are very remarkable and lofty romanesque chapels. The huge xv. c. tower has an octagonal spire. Beneath it is an inclined passage forming the approach to the vast *Crypt*, which, except that of Chartres, is the largest in France. Behind the modern altar is the tomb of S. Eutrope.

‘La charmante église de S. Eutrope possède une vaste crypte, ou plutôt une église basse, à rez-de-chaussée, sous le chœur. L’apside de cette église est flanquée de trois chapelles. Ces chapelles règnent dans le crypte comme au niveau du chœur ; leurs fenêtres ne sont pas de la même dimension que celles du collatéral ; elles sont plus petites. Les chapelles de S. Eutrope sont donc un petit édifice accolé à un autre plus grand.’—*Viollet le Duc*.

The façade of the church is modern. The existing nave (xi. c.), which was the original choir, is separated from its aisles by four huge quadrangular pillars, with round columns at the angles, and rich romanesque capitals. The choir is an apsidal chapel of xv. c.

Leaving the church, a little path leads from the opposite side of the *place* (on r.) into the valley between the faubourgs of S. Eutrope and S. Macoul, and winds through the prettily

situated, but vague and poor ruins of the *Roman Amphitheatre*, built of small stones, and much dilapidated. On the l. is the fountain called *Source S. Estelle*, a point of pilgrimage for young girls who desire to marry within the year. Near the Arènes, in the house called *Le Coteau*, is a *Hypogeum*, or family tomb.

Ascending into the suburb and turning r., we soon



THE ROMAN AMPHITHEATRE, SAINTES.

reach the *Hospital*, occupying the site of the *Roman Capitol*, of which nothing but the substructures remain.

Descending into the hollow beyond, a winding street brings us to *S. Pierre*, which was the cathedral of Saintes till 1790, when the bishopric was suppressed. The church is due to a rebuilding by Bishop Pierre de Confolens in 1117-27, but was much altered in xiv. c. and xv. c. In 1568 it was utterly ruined by the Protestants,

who only spared the tower, part of the transept, some arches of the aisles, and the noble buttresses, which now stand detached. The whole was feebly restored 1582-85. At the foot of the xv. c. tower is a grand flamboyant portal, with an open gallery above it.

A little N. of Saintes is the admirable xii. c. church of *Fontcouverte*, and, at the hamlet of *Les Arcs*, considerable remains of the Roman aqueduct which supplied the ancient town.

14 k. N.E., on the road to S. Hilaire, is *Douhet*, with remains of the Roman aqueduct which supplied Saintes, a xii. c. church, with a striking façade, and an xviii. c. château. *S. Hilaire-de-Villefranche* (16 k.) has a church of xi. c. and xv. c. Near this are a number of curious churches, especially *Écoyeux*, an interesting building of xii. c., and *S. Sulpice de Cognac*, of xi. c.

[18 k. W. from Saintes, in the direction of Royan, is *S. Romain-de-Benet*, with an xi. c. church. Near S. Benet is the curious massive Roman monument consisting of a pedestal and rude pyramid called *Pile de Pire Longe*. It is supposed to have been a military trophy. 4 k. N. is the ruined Benedictine abbey of *Sablonceau*.]

[Another road leads from Saintes to Marennnes by 29 k. *S. Sornin*, which has an xi. c. church with a xiii. c. tower. Here are vast salt marshes. The traveller, Albert Jouvin, 1672 (*Le Voyageur d'Europe*) says: 'Je ne sçay point de gens plus pauvres dans la France que dans les marets du bas Poitou.']

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From Saintes two routes may be taken to the north, the first by La Rochelle and La-Roche-sur-Yon to Nantes; the second by Niort to Angers or Tours (for which see later).

The line from Saintes to La Rochelle and Nantes passes—

137 k. (from Bordeaux) *Taillebourg*, on a hill above the Charente, surmounted by the ruins of a castle, which was formerly deemed impregnable, rising on three sides from precipitous rocks, and isolated by a deep and wide moat, outside which is a second skirting wall. The position is a very striking one, and the old balustraded terraces following the windings of the cliff, and the tall ivy-covered tower, are very picturesque. It was in this castle that Jacques Coeur was accused before Charles VII., by Jeanne de Vendôme, of having poisoned Agnes Sorel. The apse of a ruined church is of the xi. c. The line passes near the curious *Château de Crazannes*, of which the earliest portion is xiii. c. and xiv. c., the second renaissance, the third xviii. c. In the fortified enclosure is the romanesque church of Crazannes.

144 k. *S. Savinien-sur-Charente*. Near the station are massive remains of a gothic Augustinian convent, ruined during the wars of the xvi. c. The older part of the town, which has a castle and a gothic church, with a romanesque façade and fine early gothic tower, occupies a wooded rock above the river.

154 k. *Bords*, has a transition church in grey stone, of great beauty of outline, with a massive square tower on the S. In the field called *Champ du Poignard* are the stone tombs, '*Tombes Sarrasines*.'

9 k. S. is *S. Porchaire*, where the church, of three portals, and with transition vaulting, is xii. c. The *Château de la Roche-Courbon*, on a rock surrounded by marshes, has an interesting interior. *Pont l'Abbé*, near this, is a fine gothic church, with a tall spire. At *La Vallée* (4 k. W.) are an xi. c. church and three ruined dolmens.

A suspension bridge over the Charente, of 204 mèt., with a causeway of forty-eight arches, is seen on the l. before reaching—

165 k. *Tonnay-Charente* (Hotel: *du Point du Jour*), on the r. bank of the Charente, from the xiv. c. the seat of an important seigneurie possessed by the family of Rochechouart, of which that of Mortemart is a branch. The Duc de Mortemart, marshal of France and viceroy of Sicily in 1636, was born here. The old château, destroyed by order of Louis XIII., has been replaced by xvii. c. buildings, part of which still exist. The massive church, rebuilt xvi. c., retains a huge portal of xi. c.

A long low line of buildings and masts rising above the flats on the l., indicate the approach to the seaport of—

171 k. *Rochefort* (Hotels: *de France*; *de la Rochelle*), a fortified modern town, upon the Charente, with rectangular streets, and a military port and arsenal.

[A road leads S.W. from Rochefort through a district abounding in megalithic remains, by (8 k.) *Moëze*, which has a beautiful xvi. c. church spire and magnificent hosanna-cross in its cemetery, and (13 k.) *Brouage*, a fortified town, where the church contains tombs of the ancient governors, to (21 k.) *Marennes* (Hotel: *du Commerce*), a seaport containing some ancient buildings, including maritime residences of the Duc de Richelieu and the abbesses of Saintes. There are public carriages from Marennes to the *Pointe Chapus*, whence a steamer crosses in 25 min. to the Île d'Oléron. The price of a place from Rochefort to Château d'Oléron is 3 fr.

The Île d'Oléron is 30 k. in length, and from 4 k. to 10 k. in width. *Château d'Oléron* takes its name from the château where Éléonor of Guienne signed the laws called *Jugements d'Oléron*.]

[A road leads S. to (59 k.) Royan, by—

2 k. *Martrou*, near which is the x. c. or xi. c. church of *Échillais*, a very interesting building, half-ruined in the xvii. c.

10 k. *Villeneuve*. In the ruins of the church is a well-preserved sepulchral chapel of the family of Comminges, where Charles de Comminges, killed at Pignerol in 1630, is buried.

15 k. *La Griperie*, near which is the fine xi. c. and xii. c. church of *S. Symphorien-des-Bois*, with a splendid façade and portal. 2½ k. S.W. is the ruined castle of *Broue*, of xi. c. and xii. c. 1 k. W. is the old manor of *Blénac*, with three towers. 4 k. W. is the ruined priory of *S. Gemme*.]

177 k. *Charras*. The Île d'Oléron is seen on the l.

179 k. *S. Laurent-de-la-Prée*. The restored church dates from xi. c.

5 k. across the dreary flats, is the bathing-place of *Fouras*; the château is xiv. c., modernised. A little N.W. is the *Fort de l'Aiguille*. The *Île d'Aix* is only separated from the extremity of the *Pointe de l'Aiguille* by a canal.

195 k. *Angoulins*. The church, turned into a fortress, is xi. c.

200 k. *La Rochelle* (Hotels: *de France*—unusually excellent in every respect, with a pleasant garden; *des Étrangers*), capital of the Département de la Charente-Inférieure, and a fortress of the second class. Known in its earliest state as *Rupella*, La Rochelle became one of the great maritime cities of France in the xiv. c. and xv. c., and was fortified by Vauban. The English called it *La Ville Blanche*, from the reflection of light on its rocks and sands. In the xvi. c., La Rochelle was the head-quarters of Calvinism, and in 1572, having become the refuge of a great number of Huguenots who had escaped from the massacre of S. Bartholomew, it underwent a long siege, in which 20,000 Catholics perished before its walls.

Thus it was one of the towns to which full liberty of Protestant worship was accorded by the peace of 1573. A second siege in 1627, in which the Protestants of La Rochelle were almost deserted by the English allies upon whom they had counted, turned out less favourably, and the revocation of the edict of Nantes took away from La Rochelle 3,000 of its most industrious inhabitants.



PORT OF LA ROCHELLE.

La Rochelle is a most interesting place, well worthy of a visit. Entering the town by the Porte de la Gare, we find ourselves on the quay of the little port, guarded at the entrance by two noble towers, the *Tour S. Nicolas*, of 1387, and the *Tour de la Chaîne*, of 1476. The grey and yellow walls of these ancient fortresses, the bright green of the water, the old arcaded houses surrounding it, and the

brilliantly coloured boats with their sails and nets, make a most picturesque scene. Beyond, on the sea-wall, rises the quaint round tower called *Tour de la Lanterne* (1445-76), surmounted by a beautiful crocketed stone spire, the top of



TOUR DE LA LANTERNE, LA ROCHELLE.

which formerly bore a light in stormy weather. On the r. of the port is the church of *S. Sauveur* (rebuilt xv. c., and altered xvi. c. and xviii. c.), with a very fine xv. c. tower, decorated with renaissance statues.

A gate beneath the *Tour de la Grosse Horloge* (xiv. c. and xv. c.) leads from the port to the principal streets, all lined

with arcades, resting on heavy pillars, recalling those of Padua and many North Italian cities. Turning r., we soon reach the beautiful *Hôtel de Ville* (1486—1607), which has a battlemented curtain wall, flanked by two picturesque towers towards the street. Towards the court the splendid façade, decorated with allegorical figures, is partly of Henri II. (the little pavillon on l.), and partly of Henri IV., as is attested by the chiffre of Henri IV. and Marie de Médicis. The grand salle is that in which Guiton, the brave defender of La Rochelle at the time of the siege by Richelieu, accepted the title of mayor.

‘Le maire Guiton entretenait dans les âmes de ces concitoyens un fanatisme héroïque. Un de ses amis lui montrant une personne de leur connoissance qui se mouroit de langueur et de faim, il lui répondit froidement : “*Vous étonnez-vous de cela ? il faudra bien que vous et moi en venions là.*” Et, comme un autre lui disoit que tout le monde mouroit de faim, il repartit avec la même froideur : “*Pourvu qu’il en reste un pour fermer les portes, c’est assez !*” Guiton ajouta qu’il était prêt, si cela devenait nécessaire, à tirer au sort avec qui l’on voudrait pour savoir lequel mangerait l’autre ! . . . Richelieu entra le 30 octobre, dans la cité conquise. Lorsque l’homme qui avait tenu pendant huit mois sa fortune en échec, lorsque Guiton, toujours fier, se présenta devant lui, il demanda ce qu’il pensait des rois de France et d’Angleterre : “Je pense,” répondit le vieux huguenot, “que mieux vaut avoir pour maître le roi qui a pris La Rochelle, que le roi qui n’a pas su la défendre.”’—*Henri Martin.*

The Rue du Palais (in a straight line with the Tour de l’Horloge) leads to the *Cathedral of S. Louis*, of 1742—1862, occupying the site of an old church of S. Barthélemy, destroyed xvi. c., but of which the xiv. c. tower still exists behind the cathedral.

Opposite the cathedral is the Place d’Armes, occupying

the site of the château, demolished in 1590. The Rue Gargoulleau, which opens on the place, contains (No. 28) the old *Hôtel Légoux*, at one time the episcopal palace as well as the residence of the different royal persons who have visited La Rochelle. It is now used for the *Bibliothèque* and *Musée*.

La Rochelle is rich in interesting specimens of domestic architecture. We may especially notice 22 *Rue de G. Admyrauld*, with a tourelle—said to have belonged to the family of Beauharnais; 7 *Rue de la Vache*, of XVI. c.; 11 *Rue S. Nicolas*, with a very fine chimney-piece; 3 *Rue des Merciers*, as the house of Guiton; and 11 *Rue des Augustins*, at the angle of the Rue Chaudrier, called *Maison de Henri II.* There are delightful walks in the gardens above the sea, where the Atlantic breezes may be inhaled in all their purity; but there are no sands at La Rochelle, which has consequently never become very popular as a bathing-place.

At *Lagoret* (3 k N.) is a fine restored romanesque church.

Steamers cross from La Rochelle to the *Île de Ré* in from 1 to 2 hrs. Those who wish for a shorter voyage may take the omnibus to (19 k.) *La Repentie*, whence a little steamer crosses to Rivedoux in 30 min.—making the journey, weather permitting, four times daily. Ré once formed part of the mainland, of which its ocean barrier was formerly the outer shore, and it is said that an ancient city called Antioch, on the W. of the island, of which the name was probably a souvenir of the Crusades, was engulfed during the tempest which caused the separation by the waters of the 'Mer Sauvage.' In our own days it is affirmed that fishermen have been able to see the ruined houses through the clear waters. The strait, or *Pertuis d'Antioche*, which separates the islands of Ré and Oléron, has taken its name from this legendary city. Ré, which has only been mentioned by geographers since the VIII. c., is protected by rocks or 'platins,' which

continue 4 k. out to sea, overlooked at the northern extremity of the island by the noble lighthouse called *Le Phare des Baleines*. The northern part of the island, occupied by the village of Ars, is now only united to its mainland by the *Isthmus of Martray*, which requires constant protection.

There is an omnibus from Rivedoux in 1 hr. (1 fr.) to *S. Martin*, the principal place on the island, founded in the VIII. c., and with a (rudely restored) church of the XII. c., fortified with machicolations and tourelles. It contains the tomb of the Barón de Chantal, father of Mme. de Sévigné, killed at the Pointe de Sablanceaux in 1627, and some curious inscriptions to governors of the island. The fortifications are due to Vauban. It is 13 k. from *S. Martin* to *Ars-en-Ré*, which has a XIV. c. church with a handsome spire, and two lighthouses—*les Fiers d'Ars*.

[A steamer (3 fr. and 2 fr. 25 c.) leaves La Rochelle daily—weather permitting—for the *Île d'Oléron* (Hotel: *de Commerce*), performing the passage in  $2\frac{1}{2}$  hrs. The *Île d'Oléron* evidently continues the sands of La Tremblade. Seen from a distance, it appears to form a continuous chain with the mainland; and, indeed, the arm of the sea which separates them is only 500 mètr. wide at low water. In the XIV. c. it is said to have been narrower still, and to have been too small for any vessel to pass. It has enlarged since, and in the beginning of the century a large frigate could pass, but now no vessel risks the passage called *Maumusson* or *Male Bouche*. Even in fine weather a boat cannot penetrate the Maumusson, unless impelled by a continuous breeze; if the wind falls suddenly, it is infallibly drawn by the currents upon the sandbanks and soon demolished by the waves. When the wind blows strong, the roar of the formidable passage can be heard 60 k. off: 'Maumusson grogne,' say the peasants. The *Île d'Oléron* has few objects of interest, except a XII. c. *lanterne des morts*.]

[A line runs E. to (67 k.) Niort, passing—

33 k. *Surgères*, which has a very fine XII. c. church, and some remains of a (XIV. c. and XVI. c.) castle.

45 k. *Mauzé-sur-le-Mignon*. Near this was the *Château d'Olbreuze*, whence came Éléonore d'Olbreuze, who (1676)

married George William, Duke of Zell, and became the progenitor of the royal houses of England and Germany, her only daughter, Sophia Dorothea, marrying George Louis, afterwards George I. of England, and her granddaughter (also Sophia Dorothea) the Crown Prince of Prussia, afterwards Frederick William I., by whom she was mother of Frederick the Great.]



GRANDE FONTAINE, FONTENAY-LE-COMTE.

216 k. *Andilly-S.-Ouen*.  $6\frac{1}{2}$  k. W. is *Esnandes*, with a fortified church of XII. c. and XIII. c. The choir is xv. c.  $1\frac{1}{2}$  k. l. is *Andilly-les-Marais*, with a ruined castle and priory.

224 k. *Marans*, which rose around a castle built during the English rule. The gothic church is XIII. c., with a polygonal tower surmounted by a spire.

242 k. *Velluire*.

[A line diverges E. to (43 k.) Niort, across flat, dreary, open country. The fine spire of Fontenay is visible on l. long before reaching---

11 k. *Fontenay-le-Comte* (Hotel: *de France*), the ancient Fontenacum, which took the name of Comte when it came into the possession of Comte Alphonse de Poitou. The Counts of Poitou built a castle here, which afterwards passed to the families of Mauléon and Lusignan. Louis IX. took it from the



CHURCH OF MAILLEZAÏS.

latter in 1241, and gave it to his brother Alphonse, who made it the most important fortress of Bas-Poitou. It was afterwards several times bestowed upon the younger sons of kings of France. Only some fragments of wall and two romanesque arches now remain of the ancient château, where Cardinal de Bourbon—'roi de la Ligue'—died May 9, 1590. Fontenay is a dreary, wind-stricken, ugly little town. Its only feature is the fine spire, 79 mètres high (rebuilt 1760), of the church of *Notre Dame*, which occupies the site of a romanesque basilica, of which

the crypt remains. The church was rebuilt 1425-45, but has been much modernised since. The sacristy is renaissance. The church of *S. Jean*, ruined by the Protestants in 1568 and rebuilt in 1604, has a gothic spire of 1645 and a rich portal. The *Hôtel du Duc de la Rochefoucauld* was the home of the author of the *Maximes* in his childhood. The *Grande Fontaine*, of 1540, bears the device which François I. gave to the town: *Fontiniacum, feliciū ingeniorū fons et scaturigo*. Several houses are of XVI. c. and XVII. c., but Fontenay is not the least picturesque.



ABBEY OF MAILLEZAIS.

12 k. S.E. is *Maillezais*, possessing a curious abbatial church, chiefly XI. c., which was a burial-place of the Comtes de Poitou. Part of the abbey buildings is a most picturesque ruin, part is occupied by a farm. The parish church has an admirable romanesque façade.

[A road runs N. to (128 k.) Cholet, passing (65 k.) *Ardelay*, with the ruined abbey of *Grainetière*, partly XII. c.; (67 k.) *Les Herbiers*, scene of many conflicts in the Vendean wars; (71 k.) *Mont des Alouettes*, an eminence of 231 mèt., whose windmill, by

the disposition of its sails, showed the royalist leaders the relative position of the armies; and (83 k.) *Mortagne-sur-Sèvre*, in a very picturesque district.]

23 k. *Nieul-Oulmes*. At *Nieul-sur-Autise*, in a dreary open country, are interesting remains of an abbey, founded in 1068. Its church, now parochial, is XI. c. and XII. c. The façade has



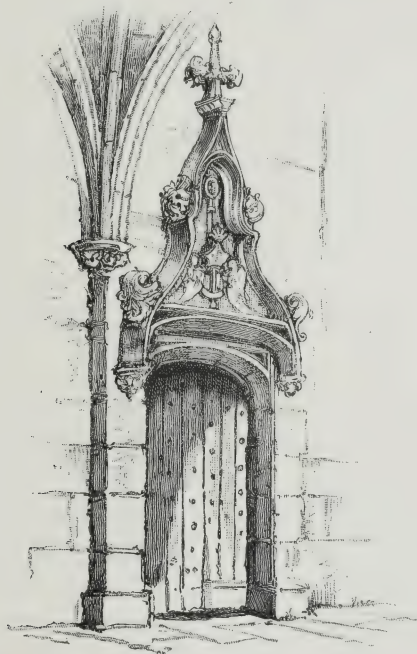
CHURCH OF NIEUL-SUR-AUTISE (BEFORE THE CHANGES).

been spoilt by a modern tower. On the S. is a romanesque cloister. The chapter-house is XII. c. The gothic refectory is in ruins. The farm of *La Cour de Nieuil* is built on the vaults of the château of the Duc's d'Aquitaine, in which Éléonor of Guienne, queen of England, was born in 1122.

250 k. *Le-Langon-Mouzeuil*. *Mouzeuil* ( $2\frac{1}{2}$  k. N.) has a

XII. c. and XIII. c. church, which belonged to a priory attached to the abbey of Maillezais.

256 k. *Nalliers*, has a church partly XII. c. and XIII. c., and, beside it, the old manor of *Montreuil*. The line passes



PORTAL OF THE ÉVÊCHE, LUÇON.

(r.) near *S. Gemme-la-Plaine*, where the battle of Luçon was fought, in which the Vendéans were defeated in 1793, with a fine XIII. c. church.

266 k. *Luçon* (Hotels: *de la Tête Noire*; *du Croissant*), a dull little town, once celebrated for its abbey, ruled by

S. Philibert de Jumièges in the VII. c. Its vast but not very interesting church, turned into a *Cathedral* in 1317, is of many styles. Only the gable of the N. transept is XI. c. The nave is XIII. c., XIV. c., XV. c. The W. façade has a tower and spire of XVII. c. At the S. side of the cathedral is a cloister, communicating with the (restored) *Évêché*, which contains the chamber of Richelieu, who was bishop of Luçon from 1607 to 1624: his arms decorate the wooden vaulting.

21 k. S.E. is *L'Aiguillon-sur-Mer*, with a bay and lighthouse.

At 19 k. from Luçon, on the way to (50 k.) Sables d'Olonne, is *Angles*, where the abbatial church is of XIII. c., restored XIV. c. On the gable of the W. façade is a stone bear: 'la bête qui mange la beauté des filles d'Angles.'

In this district is the great dolmen of *La Frébouchère*, a granite slab supported by two ranges of stones,  $8\frac{1}{2}$  mètr. in length and  $5\frac{1}{2}$  wide. At 36 k. is the exceedingly picturesque renaissance *Château de Talmont*.

273 k. *La Bretonnière*. 7 k. is *Mareuil-sur-le-Lay*, with a church containing some admirable portions of romanesque work. Near it are the ruins of a renaissance château.

282 k. *Le-Champ-S.-Père*. Near this is the menhir called *Pierre de S. Gré*, and another megalithic monument called *La Pierre Folle*.

303 k. *La-Roche-sur-Yon*—Napoléon-Vendée (Hotels: *de l'Europe*; *du Pélican*), the dreary capital of the Département de la Vendée, occupying the site of the ancient château of Roche-sur-Yon, destroyed under Louis XIII. Prince de la Roche-sur-Yon was one of the titles borne by members of the royal family before the Revolution. Napoléon, in 1805, began the works which fitted the place for being a chef-lieu: his equestrian statue adorns the *place*, at the top of the hill.

At 8 k. on the road to Les-Sables-d'Olonne is the ruined Benedictine abbey of *Fontenelles*, founded 1210.

La-Roche-sur-Yon is situated at the W. extremity of the district called *Le Bocage—La Vendée Militaire*, so famous in the war.

‘Ce pays diffère, par son aspect, et plus encore par les mœurs de ses habitans, de la plupart des provinces de France. Il est formé de collines en général assez peu élevées, qui ne se rattachent à aucune chaîne de montagnes; les vallées sont étroites et peu profondes; des fort petits ruisseaux y coulent dans des directions variées; les uns se dirigent vers la Loire, quelques-uns vers la mer; d’autres se réunissent en débouchant dans la plaine et forment de petites rivières. Il y a partout beaucoup de rochers de granit. On conçoit qu’un terrain qui n’offre ni chaînes de montagnes, ni rivières, ni vallées étendues, ni même une pente générale, doit être comme une sorte de labyrinthe; rarement on trouve des hauteurs assez élevées au-dessus des autres coteaux pour servir de point d’observation et commander le pays. Cependant en approchant de Nantes, le long de la Sèvre, la contrée prend un aspect qui a quelque chose de plus grand; les collines sont plus hautes et plus escarpées; cette rivière est rapide et profondément encaissée, elle roule à travers les masses de rochers, dans des vallons resserrés. Le Bocage n’est plus seulement agreste; il offre là un coup-d’œil pittoresque et sauvage. Au contraire, en tirant plus à l’est, dans les cantons qui sont voisins des bords de la Loire, le pays est plus ouvert, les pentes mieux ménagées, et les vallées forment d’assez vastes plaines.

‘Le Bocage, comme indique son nom, est couvert d’arbres; on y voit peu de grandes forêts, mais chaque champ, chaque prairie, est entouré d’une haie vive qui s’appuie sur des arbres plantés irrégulièrement et fort rapprochés; ils n’ont point un tronc élevé ni de vastes rameaux; tous les cinq ans on coupe leurs branchages, et on laisse nue une tige de douze ou quinze pieds. Ces enceintes ne renferment jamais un grand espace. Le terrain est fort divisé; il est peu fertile en grains; souvent des champs assez étendus restent longtemps incultes; ils se couvrent alors de grands genêts ou de joncs épineux; toutes les vallées, et même les

dernières pentes des coteaux, sont couvertes de prairies. Vue d'un point élevé, la contrée paraît toute verte ; seulement, au temps des moissons, des carreaux jaunes se montrent de distance en distance entre les haies. Quelquefois les arbres laissent voir le toit aplati et couvert de tuiles rouges de quelques bâtimens, ou la pointe d'un clocher qui s'élève au-dessus des branches. Presque toujours cet horizon de verdure est très-borné ; quelquefois il s'étend à trois ou quatre lieues.

'Les chemins du Bocage sont tous comme creusés entre deux haies, ils sont étroits, et quelquefois les arbres, joignant leurs branches, les couvrent d'une espèce de berceau ; ils sont bourbeux en hiver et raboteux en été. Souvent, quand ils suivent le penchant d'une colline, ils servent en même temps de lit à un ruisseau : ailleurs, ils sont taillés dans le rocher et gravissent sur les hauteurs par les degrés irréguliers : tous ces chemins offrent un aspect du même genre. Au bout de chaque champ, on trouve un carrefour qui laisse le voyageur dans l'incertitude sur la direction qu'il doit prendre et que rien ne peut lui indiquer. Les habitans eux-mêmes s'égarèrent fréquemment, lorsqu'ils veulent aller à deux ou trois lieues de leur séjour.'—*Mme. de la Rochejaquelein, 'Mémoires.'*

'Cette Vendée, qui a quatorze rivières, et pas une navigable, pays perdu dans ses baies et ses bois, n'était, quoiqu'on ait dit, ni plus religieuse, ni plus royaliste que bien d'autres provinces frontières, mais elle tenait à ses habitudes. L'ancienne monarchie, dans son imparfaite centralisation, les avait peu troublées, la Révolution voulut les lui arracher et l'amener d'un coup à l'unité nationale ; brusque et violente, portant partout une lumière subite et hostile, elle effaroucha ces fils de la nuit. Ces paysans se trouvèrent des héros. On sait que le voiturier Cathelineau pétrissait son pain quand il entendait la proclamation républicaine ; il essuya tout simplement ses bras, et prit son fusil. Chacun en fit autant et marcha droit aux *bleus*. Et ce ne fut pas homme à homme, dans les bois, dans les ténèbres, comme les chouans de Bretagne, mais en masse, en corps de peuple, et en plaine. Ils étaient près de cent mille au siège de Nantes. La guerre de Bretagne est, comme une ballade guerrière du *border écossais*, celle de Vendée une Iliade.'—*Michelet, 'Hist. de France.'*

'Depuis un demi-siècle, la physionomie de cette partie de la France a déjà beaucoup changé, grâce à l'élève des bestiaux qui a fait la fortune du pays. Les ajoncs, les genêts, les mauvaises herbes y sont devenus rares. Chaque paysan, propriétaire d'un champ, a sa vache paissant l'herbe de la cheintre, son cochon qu'il nourrit pendant l'hiver des feuilles récoltées sur les ormeaux des haies, ses deux boeufs qu'il sait animer au labeur en 'notant,' c'est à dire en chantant des mélodies fort douces et d'un charme pénétrant.'—*Élisée Reclus*.

[A line diverges W. to Les-Sables-d'Olonne, by—

19 k. *La-Mothe-Achard*. 13 k. N.E., on the way to S. Gilles-sur-Vie, is *La-Chaize-Giraud*, a very fine church of XII. c., with a magnificent façade, adorned with great bas-reliefs of the Annunciation and Adoration of the Magi. In the interior is an ivory Virgin of XIII. c.

36 k. *Les-Sables-d'Olonne* (Hotels: *du Casino; de la Plage; de l'Océan; de France*), a very popular bathing-place, with most delightful sands. Picturesque costumes may often be seen here. The church of *Notre Dame* (1647) has good renaissance portals. 3 k. S.E. is *Le Puits d'Enfer*, a rocky fissure by the sea. 2 k. further are some remains of the Benedictine abbey of *Orbestier*, founded by Guillaume IV., Duc d'Aquitaine, in 1007, and destroyed by the Huguenots in 1577. 2 k. further still (7 k. from Sables) are the sands of *Caiola*, famous for their shells, and bordered by great rocks. Further still (10 k. from Sables) are two towers and an open gallery, remains of the *Abbaye de Veillon*.

14 k. from Sables is the beautiful *Château de Talmont*, see p. 274.]

[A line (the line to Paris) runs E. to Bressuire, by—

35 k. *Chantonmay*. At 6½ k. on the road to Angers is the fine xv. c. *Château des Roches-Baritaud*, and at 22 k. in the same direction, the ruined abbey of *La Grainetière*, chiefly XII. c.

58 k. *Pouzauges*, in a lofty situation, with a very wide view over the Bocage and the plain. The church is XVI. c., the fine ruined castle XIII. c. and XIV. c.

73 k. *Cérizay*, with a ruined XII. c. castle. 2 k. S.W., at

*Beauchêne*, is an admirable chapel of XIII. c. and xv. c.  $5\frac{1}{2}$  k. S. is the château of *Foret-sur-Sèvre* (Comte de Rohan-Chabot), built, 1810, on the site of a manor where Duplessis-Mornay died in 1625. At *S. André-sur-Sèvre* is a fine XIV. c. and xv. c. castle.

87 k. *Bressuire* (Hotel: *du Dauphin*—good), became an important place in the XII. c. under the great family of Beaumont, to which belonged Jacques de Beaumont, the confidential agent of Louis XI., by whom he was made lieutenant-general of Poitou,



CASTLE GATE, BRESSUIRE.

Saintonge, and Aunis. In 1510, the barony passed by marriage to the family of Laval-Montmorency, then to the Fiesque, Courcillon-Dangeau, and Luynes.

Bressuire is a dreary, unpicturesque little town. The church of *Notre Dame* (partly XII. c., but chiefly XVI. c.) has a fine XVI. c. tower, to which lichen has given a golden tint. *L'Aumonerie S. Jacques* was founded in the XII. c.: the chapel still exists. The church of *S. Cyprien*, in the faubourg, belonged to an XI. c. priory.

The *Château* (best seen from the Route de Cérizay, turning l. on leaving the station) occupies a promontory above the Yon,

and has no less than 48 towers, more or less preserved. The outer court, containing the entrance gate, the *Tour de la Fontaine*, and the *Tour de la Poterne*, is of c. 1470. Of the same period are the great façade towards the cliff upon the S., and the *Tour du Trésor* in the inner court. A modern château occupies the interior of the castle.

9 k. S. of Bressuire, near *Boismé*, was the château of *Clisson*, the home of M. de Lescure, which, under him and his heroic wife, afterwards Mme. de la Rochejaquelein, became a great royalist refuge in the early days of the Revolution, and a centre in the Vendean revolt. The château was burnt by Westermann in 1793. On April 18, 1794, Marigny gained a great victory over the republicans there.

15 k. N. of Bressuire is *Argenton-Château*, where the church has a noble romanesque portal, richly sculptured with Scriptural subjects and the Last Judgment. The eleven pillars on either side have very rich capitals, and the vaultings are filled with statuettes. The ruined château has a chapel with mural paintings. Ruins exist of a château, built by Philippe de Commines, and in which he died in 1509. At *Breuil-sous-Argenton* is the picturesque ruined (xv. c. and xvi. c.) *Château de Beaupinay*.

For the line from Bressuire to Chinon see ch. i.]

[A line runs N.E. from La-Roche-sur-Yon to (50 k.) Clisson, by—

13 k. *Belleville*, long the head-quarters of the Vendéens. The church is xii. c. or xiii. c.

28 k. *L'Herbergement-l'Entier*. 1 k. r. is the *Château de la Chaboterie*, and the farm of *l'Hospitau*, where the Vendéen general Charette was wounded and taken prisoner.

38 k. *Montaigu*, on a hill at the confluence of the Maine and Asson. Here 600 royalists under Charette were cut in pieces by the republican general Beysser. Two-thirds of the town were burnt in the Vendéen war.]

320 k. *Aizenay*. Here the Vendéens were defeated by General Travot, and M. de Beauregard, brother-in-law of La Rochejaquelein, was killed. In the church is the tomb of Maréchal de Clérambault, 1665.

329 k. *S. Maixent-sur-Vie*. 5 k. E. is the renaissance *Château d'Âpremont*, built by Admiral Chabot, and ruined by Richelieu.

333 k. *Commequiens*, near the *Menhir de la Palissonnière* and the *Dolmens des Pierres Folles*.

[A line branches W. to (13 k.) *S. Gilles-Croix-de-Vie*. The station at Croix-de-Vie is separated by the Vie from *S. Gilles-sur-Vie* (Hotel: *des Voyageurs*), a small sea-bathing place, with a pier and lighthouse. The Vendéens were defeated here by Travot in June, 1815. 17 k. N. is *S. Jean-des-Monts*, a quiet bathing-place, with delightful sands.]

344 k. *Challans*. Near the château of *La Vérie* is a tall menhir.

[A road leads W. by (11 k.) *S. Gervais*, with the curious round tower called *La Huguenote*, to *Beauvoir-sur-Mer* (Hotel: *Briand*), whence an excursion, partly by water, may be made to (8 k.) the *Île Bouin*. Public carriages cross at low water to (20 k.) the *Île de Noirmoutier*, which has gradually increased by the deposits of the Loire from a small rock to an island 18 k. long, and from 1 k. to 6 k. wide. The land is chiefly salt marsh, but abounds in pre-historic monuments. Its name comes from Heri Monasterium, the Benedictine monastery of Her, founded by S. Philibert, c. 680. The town of *Noirmoutier* (22 k. Hotel: *du Lion d'Or*), has a château, now the arsenal, which was the ancient residence of the abbot of Her. The church is XII. c.]

[Challans is also the station for (8 k.) *La-Barre-de-Monts*, where travellers embark for *Île d'Yeu* or *Dieu*, a rock 9 k. in length, almost entirely inhabited by fishermen. The short herbage affords good pasturage. The principal place is *Port Breton*. On the W. side of the island is a ruined castle of XI. c. and XII. c.]

353 k. *Bois-de-Cené*. Near this is the old *Château de Fonteclosure*, the home of the Vendéen general Charette.

363 k. *Machecoul*, which belonged to the Barons de Retz, who inhabited the neighbouring Château de S. Croix, and of whom the most famous was the cruel Gilles, executed at Nantes in 1440. In 1581 Henri III. made Retz a duchy (of which Machecoul was the capital) in favour of Albert de Gondi, ancestor of the celebrated Paul de Gondi, Cardinal de Retz. Nothing remains of the famous château, which was the contemporary and rival of Clisson, except some low, ivy-covered walls. The church dates from XIII. c. 1 k. N.W. are some slight remains of the *Abbaye de la Chaume*, founded 1055, by a Baron de Retz. 5 k. N.W. is the *Château de Fresnay*, which was the birth-place of the Calvinist leader *François de la Noue*, surnamed Bras de Fer. The vaulting of the chapel is adorned with xv. c. paintings.

377 k. *S. Pazanne*, on the line from Nantes to Pornic, see ch. i.

404 k. Nantes, see ch. i.

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If we take the other line to the N. from Saintes, we pass—

137 k. (from Bordeaux) *Taillebourg*, see above.

148 k. *Mazeray*. On r. is *Fénioux*, with a romanesque church and XII. c. *lanterne des morts*, known as La Colonne de Fénioux.

156 k. *S. Jean-d'Angely* (*Hotels: de France; des Voyageurs*), a town which arose around a hunting lodge of the Ducs d'Aquitaine, transformed into a monastery by Pépin, son of Louis le Débonnaire, who enriched it with the head (one of the numerous heads) of S. J. Baptist, visited annually by thousands of pilgrims in the middle-ages. In the XIII. c.

the town became one of the strongholds of Protestantism in the W., and was taken after a long siege by Louis XIII., who destroyed its fortifications and rescinded all its privileges.

The principal church occupies the site of, and includes some of, the walls of the great XIII. c. Benedictine abbey, destroyed by the Calvinists in 1568. Two domed towers remain of XVIII. c. buildings. The picturesque *Tour de l'Horloge* is xv. c. On the Place de l'Hôtel de Ville is a statue of Regnault de S. Jean d'Angely, by Bogino, 1863. The *Fontaine du Pilon* (1546) comes from a well at the Château de Brisambourg.

[There is a diligence from S. Jean-d'Angely to (29 k.) *Aulnay*, on the road to Melle, which has a XII. c. castle, and possesses, in its cemetery, one of the most remarkable romanesque churches in the country.<sup>1</sup> The church of *S. Pierre* is covered with rich ornamentation externally. The W. façade, flanked by two round towers of comparative simplicity, has three large gothic arcades, of which the central contains the entrance. The four vaults of this portal are filled with mythological figures of the Virtues and Vices. The archivolts of the arcades at the sides are full of beautiful sculptured foliage, and contain reliefs, with traces of colour, of the martyrdom of S. Peter and Christ between two angels. The highest stage of the façade was modernised in the XVI. c.

The façade of the S. transept is even more rich in sculpture. Its vast single portal has archivolts with statuettes. The four gables at the extremities of the cross are more pointed, and rise much higher than the roofs. The tower has three square stages, and is surmounted by a slated spire. The nave, of cradle vaulting, is separated from its side aisles by pillars formed of groups of columns. Under the tower is a cupola resting on eight ribs of vaulting. The central apse is very deep. There are

<sup>1</sup> The church is only open early in the morning. The sacristan lives at the entrance of the town from the cemetery.

apsides to the transepts. Near the W. door is a bénitier on a pedestal adorned with eight romanesque statuettes. The cross of the cemetery has a sculptured pedestal.]

162 k. *S. Denis-du-Pin*. 1 k. W. is the *Abbaye de Fayolle*, with a curious conical well.

168 k. *Loulay*, with a ruined castle. 3 k. W. is *Lozay*, with a pilgrimage chapel and fountain of S. Radegonde.

175 k. *Villeneuve-la-Comtesse*, with remains of walls and a castle. 9 k. S.E. is *Bampierre-sur-Boutonne*, with a château of Diane de Poitiers. 10 k. W. is *S. Félix*, with a church of XI. c., XII. c., and XVI. c.

204 k. *Niort* (Hotels: *des Étrangers*—very good; *de France*), the capital of the Département des Deux-Sèvres,<sup>1</sup> which rose around a castle—le fort Foucault—built by Henry II. of England, in 1155, on an island in the Sèvre. It was a stronghold of Protestantism in the XVI. c.

Niort is a clean, pretty, but unpicturesque little town. Its principal street, now called Rue Victor Hugo, runs between the two slight hills on which the town is built. To the r. (by the Rue de Pilon) is the old (restored) *Hôtel de Ville*, sometimes still called *Palais d'Alienor* (d'Éléanore), though it was rebuilt 1520-30. Near the end of the Rue Victor Hugo (r.), in the humble *Cour de Candie*, is the house—with a tourelle and gothic windows—where Mme. de Maintenon was born in 1635. It dates from xv. c. or XVI. c., and was used as a prison attached to the old Palais de Justice.

'Constant d'Aubigné, noua des intelligences avec le gouvernement anglais. Il fut enfermé au château Trompette,

<sup>1</sup> The département is named from two rivers, *La Sèvre Niortaise* and *La Sèvre Nantaise*.

à Bordeaux, d'où il obtint d'être transféré à Niort. On ne l'avait point séparé de Mme. d'Aubigné, femme respectable par sa vertu, son dévouement sans bornes et ses malheurs. C'est dans la conciergerie de la prison de Niort que naquit, le 27 novembre, 1635, son troisième enfant, Françoise d'Aubigné.'—*Héquet*, '*Vie de Mme. de Maintenon*.'

The Rue Victor Hugo ends near the Halles, above which and the quai of the Sèvre rises the *Château*, consisting chiefly of two massive square towers, of which that on the S. is attributed to Henry II. On the hill on r. is the great church of *S. André*, a feeble work of Secrétain, disgraced by terrible stained glass. The streets on l. soon lead to the church of *Notre Dame*, rebuilt 1491—1534. It has a lofty stone spire. The balustrade of the N. portal forms the inscription, 'O mater Dei, memento mei.' The first chapel, l., has three tombs of the family of Baudéan-Parabère. In the 2nd l. chapel is that of the Abbé Taury. Against the N. wall is a renaissance tribune.

In the Rue S. Nicolas is the *Musée*, of no importance.

[For the line from Niort to Fontenay and Nantes, see above.  
For the line from Niort to Poitiers, see ch. ii.]

[A line leads N.W. from Niort to (125 k.) Cholet, by—

15 k. *Benet*, with a fine xv. c. church.

26 k. *Coulonges-sur-Autise*, which has a château of 1554, used for public offices.

49 k. *Breuil-Barret*. On r. is the *Menhir de la Croix-Crocion*, the upper part of which forms a little reservoir at which it is believed that were-wolves (*loups-garous*) quench their thirst at night.]

[A line leads S.W. from Niort to (67 k.) La Rochelle, by—

10 k. *Frontenay-Rohan-Rohan*, made a duchy for Hercule de Rohan by Louis XIV. The church has a xii. c. porch and tower.

22 k. *Mauzé-sur-le-Mignon*, has a renaissance château in the place of an ancient castle.

34 k. *Surgères* (Hotel : *du Commerce*), has a very curious and important XII. church with a splendid but mutilated façade, containing seven arcades with the portal in the centre. The central window has an equestrian figure on either side. The central tower is composed of sixteen lofty pillars, originally united by arches. In the crypt are tombs of Barons de Surgères.

49 k. *Aigrefeuille*, where the line to Rochefort turns off.

56 k. *La Jarric*. On the l. is the interesting romanesque church of *La Jarne*. In the neighbourhood are a curious *dolmen*, and the fortified church of *Aytré*, which was besieged by the royal troops in 1621.]

[A line leads S.E. from Niort to (76 k.) Ruffec, by—

23 k. *Celles-sur-Belle*. The church (with the exception of its romanesque portal) was built under Louis XI., who made a pilgrimage here in 1469. Being destroyed by the Huguenots in 1569, it was rebuilt in the gothic style of the XVII. c. The *Abbaye de Génovéfains*, of which some ruins remain, was built by the Tuscan architect Leduc, c. 1700. At *Verrines-sous-Celles* (4 k. S.) are interesting ruins of a fortified church of XII. c.

28 k. *Melle* (Hotel : *S. Catherine*), the ancient Metallum, so called from its mint of Carlovingian times, has several fine churches. *S. Pierre* is XII. c., with a cupola under the central tower. *S. Hilaire* has a triple nave of XII. c., and an apse with radiating chapels of XI. c. The inscription, 'Facere me Aymericus rogavit,' probably refers to Aimeric, abbot (1018-30) of *S. Jean d'Angely*, of which *S. Hilaire* was a dependent priory. The W. façade, flanked by towers, has three ranges of arcades. The N. wall and N. portal are very richly sculptured. Entering at the W., one descends from the first to the five succeeding bays by nineteen steps. The walls, which have twelve arches (two in each bay) are very richly sculptured. *S. Savinien*, which is entirely of XI. c., now serves as a prison. The towers called *Tours de l'Évêché* are XV. c.

For the line from Melle to Ruffec see ch. ii.]

213 k. *Échiré*, has a fine transition church, much rebuilt of late years, and the picturesque ruins of the *Château du Couldray-Salbart*, which belonged from its foundation to the Seigneurs de Parthenay, and served, in 1419, as a prison to Jean V., Duke of Brittany. At 4 k. E. is the *Château de Mursay*, where Mme. de Maintenon was brought up by her aunt, Mme. de Neuillant.

‘On la confondit avec les domestiques; on la chargea des plus vils détails de la maison. “Je commandais dans la basse-cour,” a-t-elle dit depuis, “et c’est par là que mon règne a commencé.” Tous les matins, un loup sur le visage, pour conserver son teint, un chapeau de paille sur la tête, un panier au bras, une gaule à la main, elle allait garder les dindons, avec ordre de ne toucher au panier, où était le déjeuner, qu’après avoir appris cinq quatrains de Pibrac. . . . Un jeune paysan la délivra de ces humiliations en lui faisant une déclaration d’amour.’—*Héquet*.

Henri IV. and Marguerite de Navarre passed some time at this manor.

223 k. *Champdeniers*, has a church of XII. c. with a crypt. The apse and the polygonal tower, with little columns at the angles, are xv. c.

233 k. *Mazières-en-Gâtine*, is situated in the district of *La Gâtine*—a continuation, in the Département des Deux-Sèvres, of the Bocage of La Vendée, and equally celebrated in the Vendéen war. At (3 k.) *Verruyes* is a XII. c. church, with a beautiful xv. c. chapel. At (7 k.) *S. Georges-de-Noisné* is a church of XI. c., XII. c., and XVI. c.

249 k. *Parthenay* (Hotels: *Tranchant; des Trois Piliers*—both indifferent), the capital of La Gâtine, a picturesque interesting place, and a very ancient seigneurie, raised into

a duchy for the Maréchal de la Meilleraie, who bought it in 1641. A straight road leads from the station to the *place* on the outskirts of the town, which is a labyrinth of narrow dirty streets. The Grande Rue, winding and



PORTE DE LA CITADELLE, PARTHENAY.

rugged, has, in its upper part, the church of *S. Laurent*, with a tall spire. The central nave, transept, and central tower are XII. c., the rest XV. c. and XIX. c. : a fine crypt is of 1444. Lower down the street is the little *Hôtel de Ville*, facing which is the fine gate called *Porte de la*

*Citadelle.* Passing under this, we find, on r., the stately church of *S. Croix*, beautiful and venerable externally, but ruined by 'restoration' within : there is a singular ribbed dome at the cross. A little further, on r., are the graceful ruins of the church of *Notre Dame de la Couldre*, which served as a chapel to the château. Three magnificent arches of the W. front remain, rich in splendid decoration.



PORTE DE ST. JACQUES, PARTHENAY.

Each of the side arches contains remnants of an equestrian statue. In the garden behind are some XII. c. sepulchral statues. Beyond this is a wide open space once occupied by the *Château*, of which nothing remains but several of the external towers overhanging the ravine of the Thouet.

Returning to the Hôtel de Ville, we should descend the steep way beneath it, to the lower town, chiefly composed of a long rambling irregular street, in which many of the

houses are xv. c. and xvi. c., and some of them of timber, with projecting upper storeys, or festooned with vines and roses. The street ends in the *Porte de S. Jacques*, a noble machicolated gateway at the entrance of the bridge over the Thouet. An artist will certainly paint this subject with the perfectly clear river, and the flotillas of ducks sailing across the deep amber shadows of the bridge. In the



PARTHENAY-LE-VIEUX.

Faubourg S. Jacques is the *Chapelle de l'Aumonerie* (late xii. c.) Most of the ramparts were destroyed in the xiii. c., but picturesque fragments, wreathed in creepers and flowers, remain at intervals.

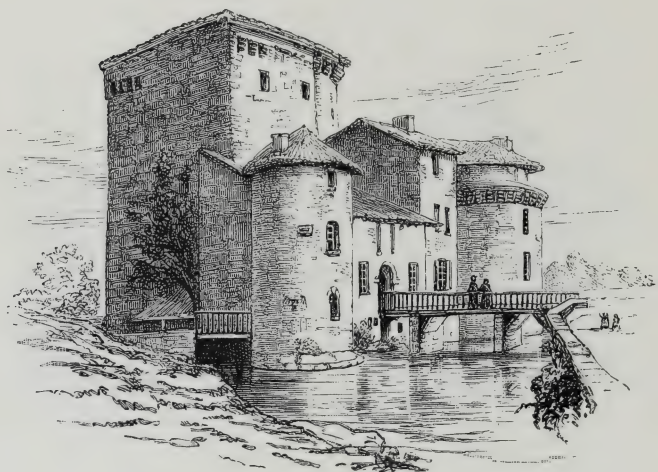
2 k. S.W. is the beautiful little church of *Parthenay-le-Vieux*, of xi. c. and xii. c. The central portal has two lateral arcades, with tympanums containing on l. an equestrian statue ; on the r. are Samson and the lion.

On the road from Parthenay to Bressuire is *Amailloux*, near which artists will sketch the characteristic *Château de Rémézin*, a fortified farm.

[A road leads W. from Parthenay to (64 k.) Fontenay-le-Comte (see above), by—

15 k. *Secondigny*, with a XII. c. church.

42 k. *La Châtaigneraie*, with a church of XIII. c. and XV. c.

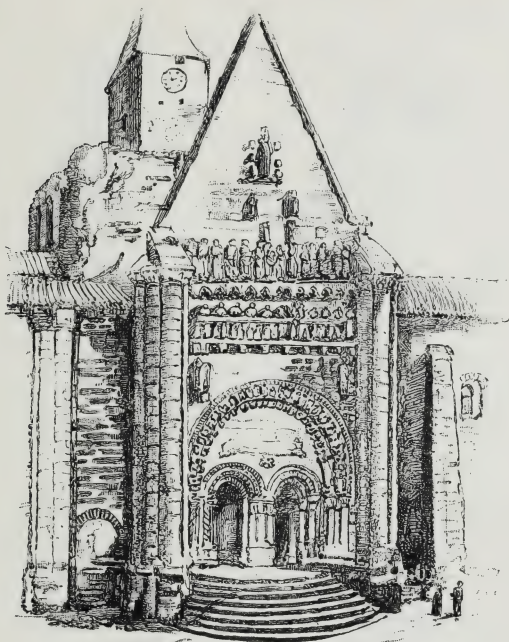


CHÂTEAU DE RÉMÉZIN.

51 k. *Vouvent*, in the valley of the Mère, with a noble church of the beginning of the XI. c. partially destroyed and restored. The N. portal is especially rich in fantastic sculpture. The three circular apsidés (XII. c.) are divided by columns in groups of three together. The crypt is XII. c. The *Tour de Mélusine* (XIII. c.) is a remnant of the château.]

265 k. *S. Loup-sur-Thouet*. The château, built by Cardinal d'Escoubleau de Sourdis under Louis XIII.,

replaces an ancient fortress of which the xv. c. keep and chapel remain. S. Loup is the native place of Arouet, father of Voltaire.



CHURCH OF VOUVENT.

269 k. *Airvault* (Hotel : *des Voyageurs*—with an unusually pretty courtyard, clean and tolerable). There are two stations—*Airvault Gare* (a junction), and *Airvault Ville* on the line to Thouars. If the train only stops at the former, travellers will find themselves at 2 k. from the town, and no

carriage unless written for; the station of Airvault Ville is 1 k. nearer.

In a pretty situation, embosomed in walnut groves, is the little town of Airvault, chiefly remarkable for the fine



AIRVAULT.

Poitevin church of *S. Pierre*, which belonged to an abbey founded in 971. The tower, with long lancet windows, has a stone spire. The façade, retouched in the XIII. c., was terribly mutilated by the ferocity of the Protestants in the XVI. c. In the central of its three portals, the twelve elders

of the Apocalypse are represented. The arcade on l. contains the remains of an equestrian statue. A vestibule, of three aisles of two bays, precedes the nave which has seven bays. The central aisle and the choir were revaulted at the end of the XII. c., and are remarkable for the exquisite sculpture of their ribs and bosses. \*The three apses were fortified in the XV. c. In the N. transept is a curious XII. c. tomb decorated with figures of saints, said by some to be that of Heldéardix, founder of the abbey; by others that of Pierre, a sainted abbot. There are some remains of the *Château* on the hill to the N. From the *Place du Minage*, a staircase leads to a subterranean fountain.

1 k. S.W., between the two stations, is the curious *Pont de Vernay*, over the Thouet, built by the monks in the XI. c., and perhaps the finest bridge of the middle-ages remaining in France. It is a charming spot. The romanesque arches of the old bridge are repeated in the clear water which they cross, and the rocky meadows are shaded by fine walnut trees.

[For the line from Airvault to Moncontour by S. Jouin-de-Marnes, see chap. ii.]

298 k. *S. Varent*. At 7 k. E. is *S. Gèneveux* (for which see ch. i.) and 7 k. N. of S. Gèneveux, *La-Butte-de-Montcoué*, at the foot of which is a group of four dolmens. A bloody battle was fought here, Sept. 9, 1033, between Geoffroy Martel, Comte d'Anjou, and Guillaume le Gros, Duc d'Aquitaine.

311 k. Thouars, on the line from Tours to Bressuire (see ch. i.)

## CHAPTER IV.

PARIS AND ORLÉANS TO THE SOUTH BY VIERZON, CHÂTEAURoux, ARGENTON (LE DORAT, MONTMORILLON), LIMOGES (S. JUNIEN, LA ROCHE-FOUCAULD). HENCE BY PÉRIGUEUX (SARLAT, MONPAZIER), AND MONSEMPRON-LIBOS (CAHORS) TO AGEN: OR BY S. YRIEUX, BRIVE (UZERCHE, TULLE), ROCAMADOUR, FIGEAC, VILLEFRANCHE, NAJAC (S. ANTONIN, ALBI) TO TOULOUSE.

TO the architect and artist this central district is perhaps the most interesting in France, and it is far less known by them than it deserves to be: the scenery of the Corrèze, Creuse, and Dordogne, is also full of all the beauty that rocky hills, clear tossing rivers, and ancient forests can give.

121 k. (from Paris) *Orléans*, see ch. i.

132 k. *S. Cyr-en-Val*. A little N. is the *Château de la Source* (so called from the source of the Loiret, which rises in its grounds), which was inhabited by Lord Bolingbroke, who received Voltaire there in 1722. After Waterloo, the Prince d'Eckmühl made this his headquarters. 3 k. (r. of the line) is the xvi. c. *Château de Cormes*.

143 k. *La-Ferté-S.-Aubin* (or *S. Michel*). The *Château de Lowendal* was built, 1635-50, from designs of Mansart. Its offices were added in 1748 by the Maréchal de Lowen-

dal. The line now crosses the melancholy plain of *La Sologne*.

159 k. *La-Motte-Beuvron*. The château (xvi. c. and xvii. c.), which belonged to the family of Durport-Duras, was purchased and restored by Prince Louis-Napoléon, in 1849. In 1870 it was turned into an agricultural establishment.



VIERZON.

15 k. E. is *La-Ferté-Beauharnais*, with a château which belonged to Prince Eugène. The church is of xii. c., xiii. c., and xv. c.

165 k. *Nouan-le-Fuzelier*.

10 k. W. is *Pierrefitte*, where the church has good xv. c. and xvi. c. glass. 8 k. W. is *S. Viâtre* or *Tremblevif*. In the crypt of the church (xi. c., xii. c., and xvi. c.) is the tomb of S. Viâtre. On one of the buttresses grows a young aspen—a relic, it is said,

of the great aspen which grew from the coffin of the saint and encircled the choir of the church with its branches. On a hillock in the village is an arcaded gothic building, with an altar, called *le Reposoir de S. Viâtre*.



GATEWAY OF VIERZON.

177 k. *Salbris*. The gothic church has good glass and a xvii. c. rétable.

200 k. *Vierzon* (Hotel: *du Boeuf*—good). This quiet little place is very attractive in spring. It is said to be a manufacturing town, but the manufactories are covered to their roofs with wistaria, and the little river Cher rushes

quite clear through its bridge and between islets ablaze with lilacs and Judas trees. There is only one church, unusual in so large a place—Vierzon ville and Vierzon village—but it stands well on the edge of the hill, with a long staircase leading up to it. The interior has a lofty nave, ending in a very low apse, and side aisles divided by intersecting arches. Behind the church a quaint gateway leads towards the mounds of the demolished castle.

[A line leads E. to (32 k.) Bourges (see *South-Eastern France*, ch. iv.), by (15 k.) *Mehun-sur-Yèvre*, which has a ruined castle of XIII. c. and XIV. c. (where Charles VII. often lived, and where he died), and a fine church.

‘This romanesque church has a narrow engaged western tower, the lower part of which forms a kind of porch; its arches are pointed, with square orders. The nave is wide and unvaulted; it has round-headed windows, ornamented externally with shafts. The chancel arch is round, and the chancel has the cylindrical and semi-domical vault. It is apsidal with an aisle, from which branch out apsidal chapels, besides which there is a north apse, forming a kind of transept, but diverging obliquely. The south transept is flamboyant.’—*J. L. Petit.*]

215 k. *Chery-Lury*. *Lury* has a picturesque gate and castle of XII. c. A little N. is the small XII. c. church of *Méreau*.

219 k. *Reuilly*. The church has a crypt, said to be Carolingian. *La Grand'Maison* is a curious house of the Renaissance. 2 k. S. is the *Château de la Ferté-Reuilly*, rebuilt by Mansart in 1659.

236 k. *Issoudun* (Hotel: *de France*—good), the Gaulish Uxellodunum, where the buildings of the old town are well grouped upon a little hill. Its name indicates, by its termination, a Celtic origin. On one side of the wide

market-place rises a fine old gate, now used as a prison. Through this you reach the Hôtel de Ville, where the porter will admit visitors to an old-fashioned garden of clipped yews and terraces, containing the *Tour Blanche*, the lofty cylindrical keep of the castle, which was successfully besieged in 1195 for Richard Coeur de Lion. The ground-



ISSOUDUN.

floor, of the time of Philippe-Auguste, has a number of inscriptions left by prisoners. Dating from a century later, the first floor has a beautiful vaulted ceiling, and retains its chimney and its well in the corner. Hence a staircase winds to the battlements, from which there is a wide view over the town and its perfectly flat surroundings. Artists will find a charming subject for a picture at the old *Hospice*, where the brown buildings and their gothic bridge are

reflected in the clear river, and masses of alders and quince-trees dip into the stream ; a little mill makes its foaming splash, and in the foreground are still shallows, where the soldiers, watering their horses, leave long ripples of silver behind them.

10 k. E. of Issoudun is the church of *Segry*, with a good romanesque portal and two XII. c. reliquaries. 22 k. W. of Issoudun, on the road to (44 k.) Valençay (see ch. i.), is *Vatan*, where S. Laurian, bishop of Seville, is said to have been martyred. The church is XI. c., XII. c., and XVI. c., with glass of 1539. *La Chantrerie* is a house of XVII. c. 8 k. N. is the curious romanesque church of *S. Oustrille*.

248 k. *Neuvy-Pailloux*, has a romanesque tower.

3 k. S. *S. Fauste*, has good XVI. c. glass, and the old *Château de la Ferté*. In the commune are a tumulus and *la Mardelle-Sainte*—one of the curious excavations of unknown origin, which are found in great numbers in this part of Berri, and which are supposed once to have been inhabited. Here, tradition tells that, as those who had stolen the relics of S. Fauste were bringing them to the parish church, they were unable to move their car any further, and, whilst seized with agonizing pains, beheld the saint rise from his bier and bury himself in the Sainte Mardelle. Since then the hollow has been the object of an annual pilgrimage for those afflicted with acute pains, especially for rheumatic patients.

263 k. *Châteauroux* (Hotel : *de France*—indifferent), a pretty town upon the Indre, was the native place of Otho, the companion of S. Louis in the crusades. The two large churches, *S. André* and *Notre Dame*, are both modern. Close to the latter are the remains of the old *Château Raoul* (which has bequeathed its name to the place), containing the prefecture and public offices. Clémence de Maille, Princesse de Condé, was imprisoned here for many years

by the will of her husband, Le Grand Condé, and here she died. Near a wooden bridge is the pretty disused gothic *Chapelle de S. Marc*.



ABBAY OF DÉOLS.

From a square containing a statue of General Bertrand, who was a native of Châteauroux (where he died in 1844), an avenue leads to ( $1\frac{1}{2}$  k.) *Déols*, the ancient Vicus Dolensis, afterwards known as Le Bourg Dieu, from its famous Benedictine abbey, founded by Ebbon le Noble in 917. At that

time Déols was the capital of Bas-Berri, but the abbatial town has perished, as the lay-town of Château Raoul has increased. The magnificent abbey church, which was consecrated three times—in 1021, 1107, and 1162—was



PORTE DE L'HORLOGE, DÉOLS.

entire till 1830, but was sold for its materials in 1844. Only one of its beautiful towers, surmounted by a low conical stone spire, now remains entire, and rises finely above the water-meadows at the meeting of the Indre and Angolin. Amongst the modern constructions near, are

many fragments of the buildings of the abbey, called in the middle-ages 'La Mamelle de Saint Pierre,' but suppressed by Gregory XV. in 1622, on account of the immorality of its monks. In the village an exceedingly picturesque gate, *Porte de l'Horloge*, remains, crowned by machicolations and flanked by huge round towers. Passing under this, we reach the *Church of S. Étienne*, of the xv. c., with a solid low Angevine tower. Here the crypt contains the curious tomb of 'S. Ludre' (Eudes, son of Léotalde), an early Christian sarcophagus, covered with reliefs of genii and hunting scenes, and containing bones much resorted to for the cure of fever. At the end of the N. aisle is an image of the Virgin, which is a relic of the abbey, and is reputed miraculous. Its miracles are attested in some curious xvi. c. pictures, and a Latin inscription tells that 'a soldier, seeing this image of the Virgin holding her Son in her arms, angrily threw a stone at the child; blood flowed from the marble, but death punished the offender.'

20 k. W., in the direction of (42 k.) Valençay, is *Levroux* (Hotel: *du Lion d'Or*), the ancient Gabbatum, which possessed a great temple, destroyed by S. Martin. The place received the name of Leprosum or Levroux in the middle-ages, from the cure by S. Martin of one of its chief citizens from leprosy. The site of the palace of the Roman governors is occupied by the church of *S. Sylvain*, of xii. c. and xiii. c. The tympanum of the portal represents the Last Judgment. The four bays of the central nave have lofty ribbed vaulting in six compartments. The side-aisles have cradle vaulting. The central nave ends in an apse, and the aisles in square chapels. The vaulting of the apse rests on statues of the four special saints of the place—Sylvain, Coruscat, Sylvestre, and Rhodène: at the keystone is Christ in benediction. Under the choir is the crypt, which

contained, in the middle-ages, the body of S. Sylvain (now at Celle Bruère, but the head remains here), supposed to be the same as Zaccheus, originally preserved in an oratory, which was annually visited by S. Martin.

Near the church is a curious timber house, with the arms of France, used as a hospice for pilgrims going to Spain. The old *Porte de Champagne* is now a prison. On the W. of the town is the *Fontaine de S. Sylvain*, whither parents bring children attacked by convulsions. At the foot of the hill which bears the ruins of the château, is the *Champ de la Tibie*, a Roman burial-place.

[For the line W. from Châteauroux to Tours by Loches see ch. i.]

[A line leads E. to (105 k.) Monluçon, by—

31 k. *Nohant*, where the château is of great interest as the beloved home of George Sand (Mme. Dudevant)—

‘Je dirai quelques mots de cette terre de Nohant où j’ai été élevée, où j’ai passé presque toute ma vie, et où je souhaiterais pouvoir mourir.

‘Le revenu en est peu considérable, l’habitation est simple et commode. Le pays est sans beauté, bien que situé au centre de la vallée Noire, qui est un vaste et admirable site. Mais précisément cette position centrale dans la partie la plus nivelée et la moins élevée du pays, dans une large veine de terres à froment, nous prive des accidents variés et du coup d’œil étendu dont on jouit sur les hauteurs et sur les pentes. Nous avons pourtant de grands horizons bleus et quelque mouvement de terrain autour de nous, et, en comparaison de la Bœuce et de la Brie, c’est une vue magnifique ; mais, en comparaison des ravissants détails que nous trouvons en descendant jusqu’au lit caché de la rivière, à un quart de lieue de notre porte, et des riantes perspectives que nous embrassons en montant sur les coteaux qui nous dominent, c’est un paysage nu et borné.

‘Quoiqu’il en soit, il nous plaît et nous l’aimons. Ces sillons de terres brunes et grasses, ces gros noyers tout ronds, ces petits chemins ombragés, ces buissons en désordre, ce cimetière plein d’herbes, ce petit clocher couvert de tuiles, ce porche de bois

brut, ces grands ormeaux délabrés, ces maisonnettes de paysan entourées de leurs jolis enclos, de leurs berceaux de vigne et de leurs vertes chenevrières, tout cela devient doux à la vue et cher à la pensée quand on a vécu si longtemps dans ce milieu calme, humble et silencieux.

‘Le château, si château il y a (car ce n’est qu’une médiocre maison du temps de Louis XVI.), touche au hameau et se pose au bord de la place champêtre sans plus de faste qu’une habitation villageoise. Les feux de la commune, au nombre de deux ou trois cents, sont fort dispersés dans la campagne; mais il s’en trouve une vingtaine qui se resserrent auprès de la maison, comme qui dirait porte à porte, et il faut vivre d’accord avec le paysan, qui est aisé, indépendant, et qui entre chez vous comme chez lui. Nous nous en sommes toujours bien trouvés, et, bien qu’en général les propriétaires aisés se plaignent du voisinage des ménageots, il n’y a pas tant à se plaindre des enfants, des poules et des chèvres de ces voisins-là, qu’il n’y a se louer de leur obligeance et de leur bon caractère.’—*George Sand, ‘Hist. de ma Vie.’*

Mme. Dudevaut is buried near her grandmother Mme. Dupin (Marie Aurore de Saxe) in the churchyard of Nohant.

37 k. *La Châtre* (Hotel: *de l’Europe*). The church of S. Germain is XI. c.—XVI. c. The Hôtel de Ville was an ancient convent.

‘Cité ancienne et affranchie anciennement, la Châtre est placée dans un vallon fertile et délicieux, qui s’ouvre tout entier aux regards quand on a gagné la lisière des plateaux environnants. Par la route de Châteauroux, à peine a-t-on laissé derrière soi une chaumière au nom romantique (*la Maison du diable*), qu’on descend une longue chaussée bordée de peupliers, avec un ravin de vignes et de prairies à droite et à gauche, et de là on embrasse d’un coup d’œil la petite ville, sombre dans la verdure, dominée d’un côté par une vieille tour carrée qui fut le château seigneurial des Lombaud, et qui sert aujourd’hui de prison; de l’autre par un lourd clocher bien reluisant, dont la base, servant de porche à l’église, est un fort beau morceau d’architecture antique et massive. On entre dans la ville par un

vieux pont sur l'Indre, où un rustique assemblage de vieilles maisons et de vieux saules offre une composition pittoresque.

'Sa saleté gratuite et volontaire n'inspire que le dégoût, mais, sans cette affreuse malpropreté, la Châtre serait un séjour agréable. La plus belle rue, la rue Royale, est, en réalité, la plus laide; elle est sans caractère. Mais le vieux quartier est pittoresque, et conserve quelques-unes de ces maisons de bois de la renaissance, si élégantes et d'une si belle couleur. La ville, jetée en pente, monte toujours vers la prison, et des rues étroites, qui serpentent entre des rangées de pignons inégaux envahis par la mousse et des pigeons, vont appuyer le flanc de l'antique cité à un ravin coupé à pic, au fond duquel l'Indre dessine ses frais méandres dans un paysage étroit mais ravissant. Ce côté-là est remarquable, et quand on sort de la ville par la promenade de l'abbaye, pour suivre le petit chemin sablonneux *de la Renardière*, on arrive aux *Couperies*, un des sites les plus délicieux du pays, au delà duquel on peut se perdre dans un terrain miné par les eaux, déchiré de ravines charmantes, et semé d'accidents pittoresques.

'J'ai décrit la Châtre, parcequ'au fond je l'aime, et je l'aime parce que mon père y eût des amis dont les enfants sont mes amis.'—*George Sand*, '*Hist. de ma Vie*.'

About 5 k. N., near Lourouer-S. Laurent, is the fine renaissance *Château d'Ars*, attributed to Diane de Poitiers. 12 k. S., in the direction of Aigurande, is the fine XVI. c. *Château de Lalande*.

The extraordinary church of *Neuvy S. Sépulcre* (see later) may be visited from La Châtre. A little N. of the road thither is the striking and well-preserved xv. c. *Château de Sarzay*.

10 k. S.E. is *S. Severe*, which has a very fine XIII. c. castle, taken from the English by Du Guesclin in 1372. A double fortified gateway is XIV. c.; a beautiful renaissance cross of 1543.

50 k. *Champillet-Urciers*.

[Hence a branch line of 38 k. leads to Lavaud-Franche, on the line from S. Sulpice-Laurière to Montluçon, by (32 k.) *Boussac*, a very ancient town in a most picturesque situation,

with a castle built by Léocade of Déols, containing rooms inhabited by Zizim. 10 k. from Boussac, near *Toulx S. Croix*, are remains of a great Celtic city, with a triple line of fortification.]

57 k. *Châteaumeillant*, has a romanesque church with seven apses ; the château is xv. c. and xvi. c.

68 k. *Culan*, has a ruined château of xiii. c. and xvi. c.]

289 k. *Chabenet*. The restored château is xv. c. 2 k. W. is the xv. c. chapel of *Pont Chrétien*. Near this is the picturesque cascade of the *Saut de Loup*.

294 k. *Argenton* (Hotel : *de la Promenade*—good and clean, with pleasant rooms on the Creuse : a good centre for artists and fishermen). The old town, which occupies the site of the station Argentomagus, is picturesque, with its gabled houses and wooden galleries overhanging the Creuse. The magnificent castle, demolished by Louis XIV., had eleven towers, each of which bore a name. Over the gateway of that on the N.—Tour d'Héracle—was inscribed, 'Heraclum veni et vici.' At one end of the further bridge is a curious old building, now called the prison, and at the other a beautiful niche with an image of the Virgin.

2 k. (beyond the railway) is *S. Marcel*, whose curious fortified church and lofty tower, crowned by an overhanging wooden gallery, is a landmark for a great distance. The interior has only a single nave, but the choir has side aisles, and ends in three apses. Its handsome renaissance stall-work is shut in by screens and rood-loft, like a Spanish coro. Under the centre of the choir is a crypt. There are some small remains of a Roman theatre here.

Argenton is little known to Englishmen, but all French tourists stop there ; for what Frenchman has not read George Sand, and thus become familiar with Gargilesse, one of the most picturesque

villages in the district, which the historian, M. Rayral, describes with reason as 'la Highland du Berry'? The excursion of the Creuse to Gargilesse, Châteaubrun, and Le Crozant is of about 50k., and will occupy a whole day; a carriage costs 25 fr. Most charming is the drive, especially on an early May morn-



CHURCH OF S. MARCEL.

ing—first by green pastures, amid which the Creuse flows through a rocky bed fringed with golden broom; then by deep lanes overhung by walnuts in their young red foliage, and poplars in their brightest green; by young vines just making their first appearance amid the red sorrel which always seems to overrun the vineyards in this part of France; by slopes bright

with broom, breaking into brown rocks near the river; then close to the rushing stream, broken into white eddies by the poplar stems. All the little incidents of the wayside, too, will be found to present a succession of pictures: a man in a blouse and a woman in a bright blue apron, both in sabots, carrying large baskets of eggs to market; carts driven by old women in white mob-caps and blue gowns; a woman nursing her baby whilst tending her goats, who are nibbling the dwarf wild pear-trees; a nun driving her abbess in a donkey cart; a party of labourers in blouses, with their dinners slung to the pickaxes upon their shoulders, singing as they walk.

‘La classique et solennelle cantilène des laboureurs, qui résume et caractérise toute la poésie claire et tranquille du Berry.’—*G. Sand*, ‘*Hist. de ma Vie*.’

After a long ascent we look down upon an amphitheatre of grey cliffs sloping abruptly to the Creuse, but we are now so high up that we see far beyond them into the delicate pink and blue distances of the far uplands, amid which the fortified church tower of S. Marcel is conspicuous. In the depth a little cascade foams white through the gloom. A little Switzerland, as George Sand says, reveals itself in the heart of a country which has hitherto given no sign of mountain beauty. On the near promontory the village and church of Le Pin nestle amongst their fruit trees, and look at the similar village and church of Saumon, separated from them by a huge chasm, through which the river flows into the shade of the black cliffs.

Passing through *Le Pin*, we enter upon a rocky terrace overlooking the gorge in which George Sand used to bathe, and where four ladies—a mother, her daughter, and two nieces—were drowned in 1883, whilst bathing from the farm close by. They had been warned, but could see no danger in the clear water with its sandy bed, and were sucked into a whirlpool under a cliff, which now bears a little obelisk to their memory.

Now we turn inland, and, in an upland hollow, surrounded by stony hills, we find *Gargilesse*. A second amphitheatre of hills rises behind the first, so that the valley is sheltered on all sides, but a number of streams bursting from the rocks keep up an

eternal freshness. A nest of houses is grouped in and around the mass of rocks with which the ruins of the castle are intermingled, and which themselves enfold a beautiful romanesque church. The greater part of the village, through which a tiny brook tumbles noisily, is built below the castle, along the edge of the ravine, and this is so steep that from the upper road we look down the chimneys of the houses below. The old cruciform church has a dome under its central tower, very narrow side aisles, and three apses. In the central apse of the shadowy



GARGILESSE.

interior xv. c. frescoes represent the Redeemer in glory, with two adoring angels and the Madonna. Beneath is a crypt with three chapels, and, at the head of the steps leading to this, a beautiful statue upon an altar-tomb represents a knight with a sword by his side and a leopard at his feet. Its inscription narrates that it commemorates William de Nolac, who died in the year of the Lord 1266, upon the Sunday after the festival of All Saints; but not very long ago this statue was honoured as that of a saint, and its features bear the marks of the files used to scrape off the stone which barren women found it exceedingly efficacious to drink in a glass of water. Of late years, however, owing to the

exertions of the curé, the figure has only been shown under the commonplace designation of 'l'entrepreneur de bâtiment.'

Close under the E. end of the church lies the modern château, built like an abbey in the last century. The ancient gateway, flanked by two towers, still serves as its approach, and its walls descend abruptly to the torrent.

'Nul château n'a une situation plus étrangement mystérieuse



CHURCH OF GARGILESE.

et romantique. Un seul grand arbre ombrage la petite place du bourg, qui, d'un côté, domine la précipice, et de l'autre, se pare naturellement d'un énorme bloc isolé, d'une forme et d'une couleur excellentes. Arbre, place, ravin, herse, église, château et rocher, tout cela se tient et forme, au centre du bourg, un tableau charmant et singulier qui ne ressemble qu'à lui-même.'—*George Sand.*

Many of the houses in the village are of the xiv. c. or xv. c., and have walls four feet thick and windows with deep em-

brasures: one house especially is a good specimen of the Renaissance. Every one in the village, as indeed in all this part of France, however miserable the hovel they live in, is monsieur or madame. Every one is a proprietor, though a very small one. They can all talk of *my* house, *my* garden, *my* vineyard. The different families live so near each other, and so entirely removed from every one else, that they see each other at all hours of the day, and the children are brought up together like a flock of pigeons. Every Sunday in summer the whole population takes to the river like ducks, swims, plunges, and teaches its children to throw themselves into the deep water from the top of the rocks, or to fish with their hands under the great stones of the river. Afterwards a joyous partition is made of the fish which has been caught, and they go home to enjoy all but the best, which are sold at Argenton, when there are no strangers in the village. In the evening they dance on the castle hill in the *bourrée*, which, though long and monotonous, is full of character.

‘Quelque rustiquement bâti que soit ce village, son vieux château perché sur le ravin et son église romane d’un très-beau style, fraîchement réparée par les soins du gouvernement, lui donnent un aspect confortable et seigneurial. La fertilité du pays, la rivière poissonneuse, l’abondance des vaches laitières et de volailles à bon marché, assurent une nourriture saine au voyageur. Les gîtes propres sont encore rares, mais les habitants, naturellement hospitaliers et obligeants, commencent à s’arranger pour accueillir convenablement leurs hôtes.

‘Une fois installé chez ces braves gens, on n’a que l’embarras du choix pour les promenades intéressantes et délicieuses. En remontant le cours de la Creuse par des sentiers pittoresques, on trouve, à chaque pas, un site enchanteur ou solennel. Tantôt le *rocher du Moine*, grand prisme à formes basaltiques, qui se mire dans les eaux paisibles; tantôt le *roc des Cerisiers*, decoupure grandiose qui surplombe le torrent et que l’on ne franchit pas sans peine quand les eaux sont grosses.’—*George Sand, ‘Promenades autour d’un Village.’*

Life is very cheap at Gargillesse. When a house is for sale,

which is not very often, a very tolerable residence and a plot of ground in this lovely situation may be bought for about £25. Half of one of the double whitewashed cottages, in the very centre of the village life, with a steep roof, and stone steps leading to its door, was that where George Sand lived, loved, and wrote. The landlady of the little inn (1890) remembers all about her, and was the Madame Rosalie of the *Promenades autour d'un Village*.

About 4 k. beyond Gargillesse, the tourist should send on his carriage to meet him at the Pont des Piles, and turn down a lane to the r. to *Châteaubrun*. The castle, with its fine XIII. c. keep, soon appears, but there is no admittance: 'Défence d'entrer sous aucun prétexte, de visiter ces ruines'; however, they are just as well seen outside the gates, and the view of the brown tower and ivy-hung wall, with the road winding through rocks and broom into the gorge below, and the wooded hills enfolding the valley, leaves nothing to be desired. George Sand tells how the Marquis of Gargillesse bought the castle in her time, with its vast enclosure, its great gateway with its double portcullis, its vast guard-room with its huge chimney, its formidable keep, 125 feet high, overlooking one of the most beautiful sites in France; its dark dungeons, the broken ruins of the renaissance manor-house with its sculptured friezes, and all for £100.

Below the castle is that ravine of the Creuse which is so fully described by George Sand, which was the scene of such happy picnics, which possesses such exquisite effects of light and shade, of rugged rock and tumbling water, and where such wonderful butterflies are to be found. But the way back to the mill of Gargillesse by the winding river and the rocks called *Les Chérons*, *La Grand Roche*, and *Le Roc de Cerisier*, takes about four hours to accomplish.

'Ce qui n'a pas du tout d'histoire, c'est le rivage agreste de cette partie de la Creuse encaissée entre deux murailles de micaschiste et de granit, depuis les rochers Martin jusqu'aux ruines de Châteaubrun. Là n'existe aucune voie de communication qui ait pu servir aux petites armées des anciens seigneurs. Le torrent capricieux et tortueux, trop hérissé de rochers quand les eaux sont basses, trop impétueux quand elles s'engouffrent

dans leurs talus escarpés, n'a jamais été navigable. On peut donc s'y promener à l'abri de ces reflexions, tristes et humiliantes pour la nature humaine, que font naître la plupart des lieux à souvenirs. Ces petits sentiers, tantôt si charmants quand ils se déroulent sur le sable fin du rivage ou parmi les grandes herbes



CHÂTEAUBRUN.

odorantes des prairies, tantôt si rudes quand il faut les chercher de roche en roche dans un chaos d'écroulements pittoresques, n'ont été tracés que par des petits pieds des troupeaux et de leurs pâtours. C'est une Arcadie, dans toute la force du mot. . . Une journée d'Arcadie au coeur de la France, c'est tout ce que l'on peut demander au temps où nous vivons.—*George Sand* 'Promenades autour d'un Village.'

Turning to the l. below Châteaubrun by a rather obscure path through the wood, one may soon reach the Pont des Piles, where the carriage should be waiting. Hence a delightful drive through the forest leads to (4 k.) *Éguzon*, and (8 k. further) to *Le Crozant*, the finest scene in this land of beauty. Here the little inn, *La Bonne Rencontre des Touristes*, is kept by Madame Lepinat, truly a 'brave femme' in the highest sense, and a very handsome old woman, who has often been painted by her artistic guests; and a capital picture she would make, with her maid and grandchildren, all in white caps and sabots, in the bright-tiled kitchen, where every necessary of life is suspended from the beams. A number of sketches of the neighbourhood, from the masterly hands of M. Douzel, are let into the panelling of the tourist's bedroom, and the signboard is by the same artist. The food is good, but rough; 'pain gris,' eggs and ham, cream cheese made in the house, country wine and excellent coffee, are all that can be hoped for, unless ordered long before.

The huge scattered ruins of the castle of Le Crozant occupy the rugged summit of a promontory of black cliffs above the confluence of the rivers Creuse and Sedelle, which almost surround it. Only the piers of the drawbridge remain, but the great square tower, which was the residence of its lords, Lusignan, Comtes de la Marche, the keep with its dungeon, and the circular *Tour de Renard*, containing an octangular room and a staircase, are tolerably perfect. Archaeologists will trace out many more of the buildings, but to ordinary travellers there will be a greater charm in the carpet of thyme and saxifrage which covers the slopes. Grandeur, too, than any view from Rhineland castle is that from the tower at the end of the promontory, which projects over the very edge of the last angular precipice, below which the roaring Sedelle unites its waters with the Creuse. Some of the other towers also stand grandly along the edge of the savage rocks, which seem to rise to meet them in fantastic natural pinnacles.

The one still covered tower, which overhangs the edge of the precipice, serves as a sheepfold for the goats of the old woman in white cap and blue cloak, who rents the ruins as a farm, and sits everlastingly at the entrance to demand a fee of 50 c. from all visitors, delighting, in spite of her great age, in her open-air life

here, always alone, in heat or cold, shine or shower. George Sand describes just such an old woman in this neighbourhood, whose son, who respected and loved her, having made a fortune, persuaded her to come and live with him in the town; but she soon died there of *ennui*, for comfort and repose are fatal to those who have led from infancy 'la vie libre et rêveuse au grand air.'

On the highest part of the hill is the interesting simple church of Le Crozant. The low heavy pillars of its choir have rich capitals. There is a font of admirable design, and the nave has pews like those of an old unrestored village church in England.



LE CROZANT.

One may return to Argenton by a rather shorter way, passing the old fortified manor of *Prune au Pot*, where Henri IV. was a guest. It belonged to the family of Pot of Rhodes till 1484, when it was transmitted by marriage to that of Montmorency.

[Another excursion which may be made from Argenton is that to (24 k., in the direction of Le Châtre) the very curious round church (1045) of *Neuvy S. Sépulcre*, which was intended by its founder, Geoffroy, Vicomte de Bourges, as a reproduction of the Holy Sepulchre at Jerusalem, to which he had made a pilgrimage.

‘L’église de Neuvy-S.-Sépulcre était en grande vénération pendant les XI<sup>e</sup>, XII<sup>e</sup>, et XIII<sup>e</sup> siècles, car, en 1257, le Cardinal Eudes de Châteauroux, évêque de Tusculum, envoya de Viterbe, au chapitre de Neuvy, un fragment du tombeau de Jésus-Christ et quelques gouttes de son sang. On plaça ces reliques au centre de la rotonde, une sorte de grotte, à l’imitation du tombeau du Sauveur à Jérusalem. Cette grotte existait encore en 1806, époque à laquelle un curé de Neuvy la détruisait, parcequ’elle masquait l’autel au fond de la nef.’—*Viollet le Duc*.

There is an old feudal gateway at Neuvy. To the r. of the road to Le Châtre, at *Fougerolles*, is a xvi. c. stone cross.

A few k. N. of Neuvy, at *Lys-S.-Georges*, is a château which belonged to the famous Jacques Coeur, where Ludovico Sforza, Duke of Milan, was imprisoned in 1501.]

[About 8 k. N. of Argenton is the *Château de Rocherolles*, with a well-preserved chapel. Near this also is the fine old *Château de Prunget*, with a square xiv. c. keep crowned with tourelles and machicolations. A little W. of this is the ruined *Château de Mazières*, with a five-storeyed keep and a chapel with traces of xvi. c. paintings. The xvi. c. *Château de Broutay* has been restored. All these may well occupy a day.]

[A line leads W. from Argenton to Le Blanc, by—

10 k. *S. Gaultier*, on the Creuse. The church, founded by its patron saint, is a curious building of the xi. c., having massive pillars with quaintly sculptured capitals and a square xii. c. tower. 12 k. N. is the romanesque abbey-church of *Méobecq*, with xv. c. frescoes. The nave was ruined by the Protestants. At *Luzeret* (7 k. S.) are considerable ruins of the priory of *Lieu-Dieu*.

15 k. *Chitray*. The church of *Rivarennes*, on the l. bank of the Creuse, is romanesque, with a gothic chapel. The line passes (r.) the xii. c. ruins of *Longefont*, a priory of Fontevault, then the manor of *Cors*, near which is *Oulches*, a Commanderie of the Knights of Malta; then the *Château de la Barre*.

24 k. *Ciron*. In the cemetery is a remarkable *lanterne des morts* of the xii. c. On the opposite bank of the river are the fine ruins (xiv. c.) of the *Château de Romefort*, on a rock encircled by a triple barrier of walls. The keep has been restored by its owner, the Comte de Bondy. 5 k. N. is the remarkable *Dolmen*

*de Sennevaut.* At *Rosnay* (5 k. N.E.) are the splendid ruins of the *Château de Bouchet*, built xiv. c., restored xvi. c., in a beautiful position, with a wide view on one side over the lake of the *Mer-Rouge* and the valleys of *Creuse* and *Gartempe*, on the other over the *Brenne*. On an island in the *Mer-Rouge* is the *Chapelle de la Bonne Dame*, a place of pilgrimage.

The line passes l. the remarkable ruined romanesque church of *Ruffec*.

37 k. *Le Blanc* (Hotel: *de France*), the Roman Oblincum, situated on the side of two hills divided by the *Creuse*. The church of *S. Génitour* has a central nave of the xiii. c., with aisles altered in xv. c., and again in xix. c. The choir is xii. c. altered. Above the principal portal is inscribed: 'Soli Deo.' At the end of the l. aisle are remains of a romanesque apse. Above the S. transept rises the romanesque tower, with an upper storey of xv. c. Joining the château is a romanesque church.

[For the line from *Le Blanc* to *Loudun*, see ch. i.; to *Poitiers*, see ch. ii.; to *La Souterraine*, see later.]

An excursion should be made from *Blanc* to (14 k. S., near *Ingrandes*) the fine feudal castle of *Forges*, upon the picturesque banks of the *Anglin*, and (5 k. from *Ingrandes*), E. on the opposite side of the river, the stately restored *Château de la Roche-Bellusson*, which belonged to the family of the famous *Fénelon*. Much of the scenery of the *Anglin* will be found very attractive by an artist.

7 k. N. of *Blanc* is *Poulligny-S.-Pierre*, where the church contains mediæval frescoes, and there are ruins of a priory. Near this are the tombelle of the *Moulin du Rat* and the xiv. c. *Château de Roche-Chevreaux*.

322 k. S. *Sébastien*. 3 k. W. is the ruined Cistercian abbey of *Aubignac*, with a xii. c. church.

329 k. *Forgevieille*. 2 k. l. is *S. Agnaut-de-Versillat*, with a romanesque church of 1250, and a xii. c. *lanterne des morts* in the cemetery.

341 k. *La Souterraine* (Hotel : *de France*), a very curious little mediaeval town.

Close above the railway rises the old citadel, entered by a magnificent gateway of xvi. c., which leads at once to the



GATE OF LA SOUTERRAINE.

principal square. On one side of this stands the church, with a noble tower of XIII. c., supporting a low twisted spire. Its W. front has a great portal, surrounded with the singular half-moon ornament which encircles many church doors in this district, and surmounted by a tower between

two pyramidal romanesque tourelles. On the S. is another splendid portal, much injured by time. In the interior, the nave, divided into five bays, has low side aisles with simple vaultings ; whilst of the five principal compart-



CHURCH OF LA SOUTERRAINE.

ments, the first, under the tower, has a cupola, the second is vaulted, the three last are ribbed and are accompanied by a little clerestory. At the cross is a second cupola. The wall of the apse is straight. Under the choir is the crypt which has given the town a name.

There is an unusual number of old houses of the XII. c., XIII. c., and XIV. c. in La Souterraine, with heavy arcaded porticoes, windows sculptured with delicate low reliefs of the renaissance, or gothic doorways. In the cemetery—a



LANTERNE DES MORTS, LA SOUTERRAINE.

beautiful garden open to all the world—are many ancient tombs and a *lanterne des morts*, transferred from an earlier burial-ground. Hence we look across the rich valley to the great cylindrical tower of *Le Bridier*, of the XIV. c. or XV. c., near which are considerable remains of the Gaulish fortress of *Breth*, on a site which afterwards became known as the

Roman station of Praetorium. Hard by are two enormous sepulchral tumuli, surrounded by a ditch, and with a fountain between them.

6 k. S.E. is the remarkable dolmen of *S. Priest-la-Feuille*, the table of which rests upon six blocks of stone two mètres in height. At *Chiron* (7 k. S.) is another dolmen, and at (11 k.) *S. Pierre-de-Fursac*, a beautiful xiv. c. and xv. c. church, with a fine xv. c. window representing the Crucifixion.

27 k. E. on the way to Blanc is *S. Benoît-du-Sault*, a most picturesque mediaeval town, which well deserves a visit from artists. An old priory (still inhabited by sisters) is the prominent feature on approaching. The romanesque church has a façade of xiv. c. Two towers and a double gothic gate (xiii. c. or xiv. c.) remain from the ancient fortifications. The *Logis du Gouverneur* has fine vaulted cellars. Under the little *Château de Montgarnaud*, a stream tumbles in the pretty cascades, which have given a name to the place, and which form the little river Portefeuille, an affluent of the Anglin. On the upper plateau is the dolmen called *Montgarnaud*. 8 k. W. are the imposing ruins of the *Château de Brosse*, which belonged to the powerful family of that name, and afterwards to Mlle. de Montpensier.

367 k. *S. Sulpice-Laurière*, a great junction station.

[A line diverges W. to Poitiers, passing—

23 k. *Châteauponsac*, which has a fortified gateway and three romanesque churches—*S. Pierre*, *La Chapelle de la Vierge*, and *S. Thyse*. The last has a crypt and a number of curious reliquaries, including one given to the abbey of Grandmont in 1226 by S. Sernin de Toulouse.

43 k. *Le Dorat* (Hotel: *de Bordeaux*). The little town stands on a hill and retains its xv. c. walls, which foot passengers enter by a steep road through the *Porte Bergère*. The magnificent church is said to occupy the site of a chapel founded by Clovis after the battle of Vouillé. Destroyed by the Normans, rebuilt by Hugh Capet in 987, and again by Boson II., Comte de la Marche, it was again destroyed in 1080 by Stephen, Lord of

Magnac-Laval, and finally, it was rebuilt as it now stands, between 1088 and 1130, with the exception of the principal spire, which dates from the beginning of XIII. c., and of the fortified tower erected over the apsidal chapel in xv. c.

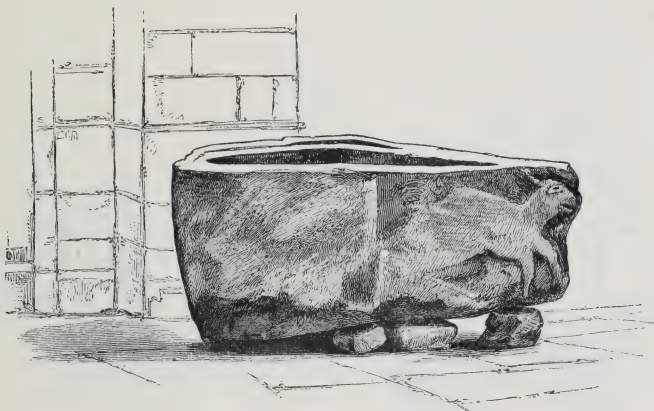
This church is one of the finest romanesque monuments of central France, and has all the peculiarities which the style exhibits in these districts. It has a battlemented wall, supported by brackets over all the bays, and the apsidal chapel is still



CHURCH OF LE DORAT.

surmounted by a tower. The W. door has the curious twisted mouldings which we saw at Le Southeraine. The heavy tower above it surmounts the first of two great domes, only visible from the interior, which forms a Latin cross. A long flight of steps, flanked by huge holy-water basins, leads at once to the immense central nave, which has exceedingly narrow but lofty side aisles, widening around the short choir, divided from its aisles and their surrounding chapels by narrow stilted arches upon slender circular pillars. Under the sanctuary is a very interesting crypt.

‘La nef collatérale contourne un sanctuaire dont la voûte est portée par quatre légères colonnes monocylindriques; là s’élève l’autel ancien et sa curieuse piscine. Cette piscine, rare et précieux exemple d’un ancien usage liturgique, est au côté de l’épître de l’autel dont elle n’atteint pas la hauteur, creusée dans le chapiteau d’une colonne, elle est percée d’un trou central qui conduisait les ablutions dans la terre, à travers le fût. Un autel et une piscine exactement semblables se trouvent à trois lieues



BÉNITIER OF LE DORAT.

de là dans l’église du prieuré de la Plaine, convertie aujourd’hui en grange.’—*Texier*, ‘*Annales Archéologiques*.’

A second very lofty dome at the cross is surrounded internally by a graceful arcade, and has eight windows in the octagon. The spire which surmounts it is crowned by a copper angel of the XIII. c., which turns with the wind. Two canons of Le Dorat have become celebrated in Catholic Church history—S. Israël (1014), author of a poem, and S. Théobald (1070).

‘Cette église a servi de type et fait école. En plus de cinquante monuments on retrouve sa disposition, ses motifs, son

ornementation ; il en existe un portrait réduit, mais ressemblance parfaite, à Bénévent (Creuse) ; aux dimensions près, on dirait deux édifices sortis du même moule.'—*Texier*, '*Annales Archéologiques*.'

10 k. E. of Le Dorat is *Magnac-Laval*, with an xi. c. church and a college and hospital founded by the family of Salignac-Fénelon.



MONTMORILLON.

Soon after leaving Le Dorat, the line passes the ruins of the *Château de la Peyrière* (xii. c., xiv. c., and xvi. c.), which belonged to the family of Armagnac and the Comtes de la Marche.

72 k. *Montmorillon*, a very picturesque town, rising on either bank of the river Gartempe, in which its old houses, intermingled with foliage, are reflected. On the r. bank is the modern gothic church of *S. Martial*. An old bridge, recently rebuilt in the worst taste, connects it with the opposite shore, whence the lofty church of *Notre Dame* rises in a fine position, its choir abruptly overhanging the cliff. The greater portion of this church is in

the Angevine style of the XII. c. and XIII. c., preceded by a portal of a century later, with a romanesque transept, a Byzantine cupola, and a triple apse, beneath which is a crypt.

Hence a rambling street leads to the immense building of the *Maison Dieu*, once an Augustine convent, now, for the most part, a seminary. The W. front of the XII. c. church is exceedingly striking, with a fine octagonal tower, and a frieze representing the Infancy of Christ over the portal. In a side chapel, to the r. of the entrance, is the neglected tomb of Étienne Vignoles,



THE OCTAGON OF MONTMORILLON.

the brave warrior who was devoted to the cause of Jeanne Darc and vainly endeavoured to save her from her murderers, and who derived his surname of La Hire, which signifies the growling of an angry dog, from his fury in battle. The stone is inscribed, 'Ci git Étienne la Hire, dit Vignoles, en son vivant chevalier.' The tomb might well be removed to the front of the altar from its present position, buried under stones and rubbish.

'Le célèbre la Hire ayant été envoyé par le Comte de Dunois à Charles VII., pour lui apprendre quelque mauvais succès qui

étoit arrivé, et pour savoir quel ordre Sa Majesté vouloit mettre en cette rencontre, trouva au bal ce prince, lequel après avoir su de lui le sujet de son voyage, lui dit qu'il y songeroit, et en même tems lui demanda avec un visage plein de joie: "Que vous semble-t-il de cette fête? Ne trouvez-vous pas que je passe bien mon tems?" La Hire enragé de voir l'insensibilité de ce prince, ne lui répondit rien, et le roi le pressant encore de lui dire son sentiment, la Hire lui répondit avec un sourire amer: "Il est vrai, Sire, que vous vous divertissez fort bien, et qu'on ne peut pas perdre un royaume plus gaiement que vous faites."—'*Bussy Rabutin à Mme. de Sévigné.*'

In the principal court is the famous *Octagon*, a low octagonal chapel raised on a lofty crypt, now used as a bone-house. Over the door of the upper chapel are four very curious groups of symbolical sculpture, arranged like mullions of a window. Part of the pyramid, which originally surmounted the Octagon, has perished. It was originally crowned by a funeral lanthorn. In one corner of the pleasant old-fashioned gardens is another smaller octagon, supposed to have been used as a kitchen, like those of Durham and Glastonbury.

11 k. N.E. is *Journet*, which has a *lanterne des morts* of XII. c., and 6 k. N.E. from thence the curious romanesque church of *Villesalem*, which belonged to a Benedictine monastery founded 1089. This church is now used as a barn, but its N. façade is a splendid work of the XII. c. and its W. façade beautiful, though less decorated. 4 k. S.E. of Journet, at *S. Leomer*, is another *lanterne des morts*, of XII. c.

Soon after leaving *Lussac-les-Châteaux*, which has a romanesque church, the line passes a bridge, near which is a monument of the famous English captain, Sir John Chandos, who received his death wound here in 1369, whilst fighting against the French.

'Sir John Chandos, a strong and brave knight, sagacious in all his acts, had his banner borne before him. He wore a long robe which touched the ground, blazoned with his arms on white sarcenet, argent, a pile gules; one on his breast, the other on his back; so that he appeared prepared for some bold exploit;

and thus, sword in hand, he advanced on foot against the enemy.

‘That morning a hoar frost made the ground slippery, and, as he marched, his legs became entangled in his long robe, so that he stumbled; and at that very time a squire, James de S. Martin, made a thrust at him with his lance, which struck him in the face below the eye. Sir John Chandos did not see the blow coming, for he had lost that eye five years before, on the lands of Bordeaux, whilst hunting a stag; and it was additionally unfortunate that he had not lowered his vizor, so that as he stumbled, he fell against the lance, assisting its stroke. Driven by a strong arm, the lance pierced his brain, and then the squire drew it forth again. . . . When the English had gained the day, the barons and the knights of Poitou were filled with grief when they beheld their seneschal, Sir John Chandos, lying helpless and speechless. Grievously did they begin to lament his loss, saying, “Oh, Flower of Knighthood! oh, Sir John Chandos! cursed be the forging of the lance which has stricken you, which has imperilled your life.” And those around his body most tenderly bewailed him, which he heard, but could only answer with groans, for not a word could he articulate. They wrung their hands, and tore their hair, uttering cries and lamentations, more especially those of his own household.

‘Very gently, Sir John Chandos was disarmed by his own servants, laid upon shields and targets, and carried at a foot’s pace to Mortemer, the nearest fortress. The gallant knight only survived one day and night. God have mercy on his soul! for never through a hundred years was there amongst the English one more courteous, more full of every virtue and noble quality than him.’—*Froissart*, ‘*Chronicles*.’

90 k. *Lhonnaizé*. 3 k. r. is *Mortemer*, with the old castle in which Sir John Chandos died, and the church in which he was buried, with the inscription :

‘Je Jehan Chandault, des anglois capitaine,  
Fort chevalier, de Poictou sénéchal,  
Après avoir fait guerre très lointaine  
Au rois françois, tant à pied que à cheval,  
Et pris Bertrand de Guesclin en un val,

Les Poitevins près Lussac, me diffèrent,  
 À Mortemer, mon corps enterrer firent,  
 En un cercueil élevé tout de neuf,  
 L'an mil trois cens avec soixante neuf.'

The *Tour de Cogniac*, near Mortemer, is XII. c.

114 k. *Mignaloux-Nouaillé*, see ch. ii.

126 k. Poitiers, see ch. ii.]

[A line of 123 k. diverges E. to Montluçon, through a district of the deepest interest to the ecclesiologist, passing—

21 k. *Vieilleville*. A little N. is the fine romanesque church of *Bénévent l'Abbaye*. At *Le Grand Bourg*, further N.E., are a XIII. c. church, with the tomb of its founder, "Maître Gérard," and the ruined *Château de Salagnac*. A line leads S. to (20 k.) *Bourganeuf*, which has a church of XII. c. and XV. c., the *Tour de Zizim*, and other remains. At *Pontarion*, near this, are fine ruins of a XV. c., château; and at *Thauron* a curious monument in the cemetery known as *Le Chapeau des Anglais*.

45 k. *Guéret* (Hotel: *Rousseau*), capital of the Département de la Creuse. The *Palais des Comtes de la Marche* is a beautiful XV. c. building, containing a fine chimney-piece. At (3 k.) *Puy de Gaudy* are remains of a Gaulish oppidum. At *S. Vaury* (N.W.) is a very interesting XV. c. relief, representing the Passion, attached to the church-wall. At *Jouillac* (N.E.) the gothic church has a XII. c. apse, and a curious lion before the portal.

60 k. *Busseau-d'Ahun*. Hence a line runs S.E. to (8 k.) *Lavaveix-les-Mines*, 3 k. from which is *Mouthier-d'Ahun*, with a fine church, partly romanesque, partly XV. c. At *Maissonnisses*, a little W., is a fine XIII. c. church of the knights of Malta, with the sepulchral statue of a Templar. (25 k.) *Aubusson*, famous for its carpets, which had once a magnificent XI. c. castle, destroyed by Richelieu. The town was ruined by the revocation of the edict of Nantes, but is recovering; a single manufactory employs 2,000 workmen. The neighbouring village of *S. Alpinien* has a fine XII. c. church and a granite cross. (36 k.) *Felletin*, has a church of 1451 and a XVI. c. chapel of its old château. 2 k. distant is the dolmen called *Cabane de César*. *S. Quentin*, near this, has an interesting XIII. c. church, and fine *lanterne*

*des morts* in its cemetery; and *S. Frion* a *Commanderie de S. Antoine*, with a beautiful xv. c. chapel. The line will be continued by *S. Rémy*, with a ruined castle, to *Ussel* (see *South-Eastern France*).

68 k. *Cressat*. A little S.E. are *Chénérailles*, with a tomb of 1300; *Peyrat-la-Nonière*, with a curious granite lion in its cemetery, and remains of the abbey of *Bonlieu*; and the xvi. c. and xvii. c. *Château de Mazeul*.

94 k. *Lavaud-Franche* (for the line from hence by *Boussac* see p. 305). At *Toulx-S.-Croix*, a little S.W., are a fine xii. c. church, and remains of an ancient tower. At *Chambon*, some distance S.E., a fine transition romanesque church, partly xi. c.; and at *Lépaud* a château of the Duc de Montpensier, rebuilt 1847.

The scenery of this attractive district is described by George Sand:—

‘C’est un pays d’herbes et feuilles, un continuel berceau de verdure. La rivière qui descend le ravin s’appelle la Vouèze, et puis, mêlée à Chambon avec la Tarde, elle devient le Char, lequel, au bout de la première vallée, s’appelle le Cher, que tout le monde connaît.’—‘*Le Marquis de Villemer*.’

112 k. *Huriel*, has a fine xii. c. church and a ruined castle.]

374 k. *La Jonchère*. A road diverges opposite the station. On reaching a crossways, take the central way to go round the base of the *Puy-Bernard* to the *Signal de Sauvagnac*, which has a fine view over the valleys of the Vienne and Taurion. At the foot of the hill on the W. is the church of *Sauvagnac* (xii. c. and xv. c.), a great place of pilgrimage. This is 5 k. from Grandmont (see below).

382 k. *Ambazac*. The church has a magnificent xii. c. reliquary of S. Etienne de Muret, and his dalmatic—a present from Matilda, wife of Henry V. of Germany. Another splendid reliquary from Grandmont is preserved in the church of *Les Billanges*. A picturesque road leads

through rocky gorges to the plateau which bears the obscure remains of the once famous *Abbaye de Grandmont*, founded in 1076 and abandoned in 1772, when its treasures were divided between the neighbouring churches. That of *S. Sylvestre* has a XIII. c. reliquary and a silver bust of *S. Étienne de Muret*, founder of the abbey. The hamlet of *Muret*, where *S. Étienne* died, is passed to the r. of the line.

388 k. *Les-Bardys-S.-Priest*. 5 k. N.W. is *S. Priest*, with a bridge built by the monks of *Grandmont*, and a church with a fine enamelled cross. Between *S. Priest* and *Chassagne* is a *Borne de Justice* of xv. c.

400 k. *Limoges* (Hotels : *de la Paix*, *Place Jourdan*—very good, and an admirable centre for excursions ; *de la Boule d'Or* ; *de Richelieu*). The large modern town surrounds the tortuous streets of the old city, and contains the principal hotels and public buildings.

‘La subtilité de l’air peut contribuer à y rendre les habitants grands mangeurs. Aussi y aime-t-on beaucoup la bonne chère ; le sexe y est assez beau et assez vif.’—*Silhouette*, ‘*Voyage de France*,’ 1770.

The ancient capital of the Gaulish *Lemovices* was situated on the right bank of the *Vienne*, two kilomètres from the existing town. But the Romans removed the city to its present position, and built a fortress around the site of the present cathedral. Then a second town arose, where *S. Martial* preached Christianity, some say in the I. c., others in the III. c., and where, in the VI. c., a basilica and monastery replaced the primitive oratory over his tomb. Under the Merovingian kings this second *Limoges* became celebrated by its school of goldsmith’s work, founded by *S. Éloi*, and

it was fortified and surrounded by walls in the XII. c. The two towns had distinct governments. The *Ville* was ruled by the viscounts of Limoges, who at the first were vassals of S. Martial; the *Cité* (more than half occupied by the cathedral, four parish churches, the episcopal palace, and residences of the canons) was under the jurisdiction of the bishops. Falling under the kings of England in the XII. c., Limoges rebelled in 1370 and was sacked by the Black Prince, who, according to Froissart, put to death three thousand of the inhabitants—men, women, and children! Only the bishop was given up to the Pope at Avignon, who had begged his life.

The great tower of the *Cathedral of S. Étienne*, separated from the western part of the gothic building, like that of S. Martin at Étampes, stands on the porch of the romanesque church which existed before the present cathedral was begun in 1273, and of which the crypt is the only other remnant. It was built by Bishop Sébrand Chabot in 1190, and has twice been struck by lightning, when the spire by which it was originally surmounted was destroyed. The choir of the church was finished in 1327, the transept not till the middle of the XVI. c.—the whole, though unfinished, forming one of the most sumptuous gothic buildings in this part of France; whilst, from being built of granite, it is impervious to time.

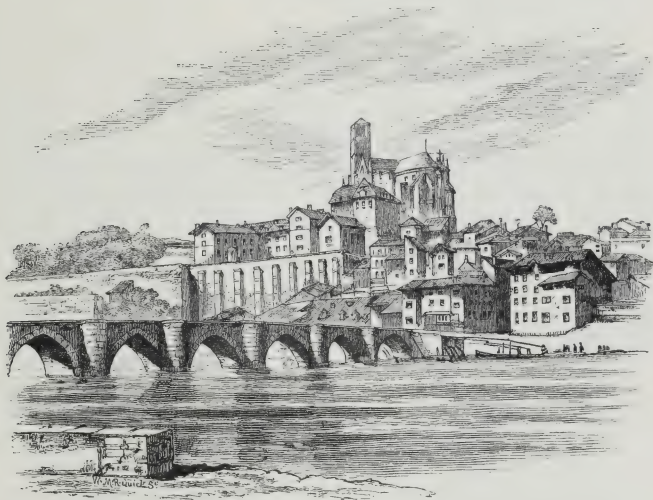
The exterior of the apse is very stately; the north transept of indescribable richness. Its splendid portal has doors adorned by sculptures of the martyrdoms of S. Stephen and S. Valérie. The general effect of the interior is most beautiful, but the magnificent rood-loft erected by Bishop Jean de Langeac, *c.* 1540, loses greatly in effect by having

been removed to the provisional W. wall of the nave in 1789, when many of its statues were broken. Though still a beautiful work of the Renaissance, it now only retains the frames which once contained the 'Labours of Hercules.' Its columns bear the device of the founder, 'Marcessit in otio virtus.' On the l. of the S. choir aisle is a rich frame of the xv. c., which once enclosed an 'Entombment;' and on the opposite side of the aisle, forming the screen of the choir, are three tombs, terribly mutilated during the Revolution, of Cardinal Regnault de la Porte, 1325; of Bishop Jean de Langeac, 1541; and that of Dean Bernard Brun (nephew of Bishop Regnault), covered with reliefs, one of which represents S. Valérie presenting her head to S. Martial. To visit the crypt, which is reached through the floor of the N. transept, a permission from the architect is necessary. It contains some valuable frescoes of the xi. c.

Very near the cathedral stands the *Episcopal Palace*, with 'the gardens which follow the lines of the hill, and are supported by strong walls crowned by balustrades,' where Balzac places one of the finest scènes in *Le Curé du Village*, when the bishop, taking his dessert 'in an arbour of vines at the angle of the lowest terrace' looking upon the river and its poplars in the golden tints of sunset, discusses the affairs of Limoges with his three abbés.

'Le palais épiscopal de Limoges est assis sur une colline qui borde la Vienne, et ses jardins, que soutiennent de fortes murailles couronnées de balustrades, descendent par étage en obéissant aux chutes naturelles du terrain. L'élévation de cette colline est telle, que, sur la rive opposée, le faubourg Saint Étienne semble couché au pied de la dernière terrasse. De là,

selon la direction que prennent les promeneurs, la rivière se découvre, soit en enfilade, soit en travers, au milieu d'un riche panorama. Vers l'ouest, après les jardins de l'évêché, la Vienne se jette sur la ville par une élégante courbure que borde le faubourg Saint-Martial. Au delà de ce faubourg, à une faible distance, est une jolie maison de campagne, appelée le Cluzeau, dont les massifs se voient des terrasses les plus avancées, et qui,



LIMOGES.

par un effet de la perspective, se marient aux clochers du faubourg. En face du Cluzeau se trouve une île, pleine d'arbres et de peupliers. A l'est, le lointain est occupé par des collines en amphithéâtre. La magie du site et la riche simplicité du bâtiment font de ce palais le monument le plus remarquable de cette ville où les constructions ne brillent ni par le choix des matériaux ni par l'architecture.'—*Balzac*.

The great Seminary, on the N.W., occupies the site

of the abbey of *La Règle* (1609), of which there are very small remains.

A steep street, *Rue des Petits Carmes*, containing the birthplace of Marshal Jourdan, leads from the E. end of the cathedral to the XIII. c. *Pont S. Étienne*, consecrated, like the cathedral, to the first martyr,<sup>1</sup> beyond which is a terrace, now a timber yard, whence the best general view of the city is to be obtained.

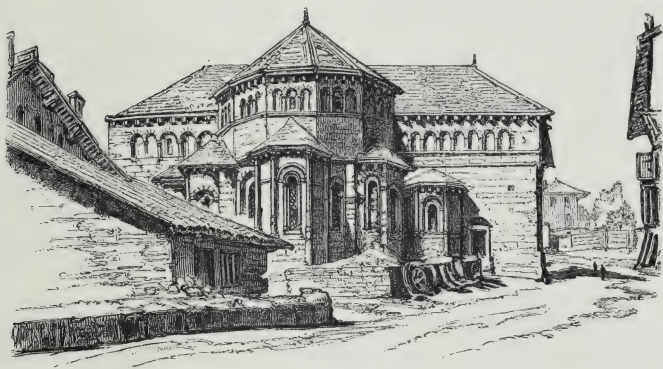
‘Partout où les ponts n’ont pas importance au point de vue militaire, s’il est pratiqué des avant-becs aigus en amont, les piles sont plates du côté d’aval. Dans plusieurs de ces ponts du Limousin, dont les piles sont très-épaisses relativement aux travées des arches, ces piles ne sont souvent composées que d’un parement de granit, au milieu duquel est pilonné un massif de terre. Les avant-becs de plusieurs ponts du Limousin donnent en section horizontale, non point un angle aigu en droit, mais une courbe en tiers-point, ce qui avait l’avantage de permettre le glissement de l’eau courante et de donner plus de force à ces éperons.’—*Viollet le Duc*.

The two principal churches of the *Ville* are interesting. Of these *S. Pierre du Queyroix* (du Carrefour) has a fine tower of the XIII. c., to which part of the façade belongs, though the main part of the building dates from two centuries later. *S. Michel des Lions*, higher on the hill, takes its name from three ancient lions at its S. door. The octagonal tower is of the XIV. c., and supports a spire of 1383. The broad square interior, with slender pillars and rich glowing glass, is very striking. The relics of S. Martial, the first apostle of Limoges, were brought hither from the magnificent basilica dedicated to him, now entirely destroyed.

<sup>1</sup> This and the Pont S. Martial, of the same date, remained, for six hundred years, the only bridges of Limoges.

Both churches are very effective internally, from the soft yellow-grey colour of the stone of which they are built.

Excellent open carriages ( $2\frac{1}{2}$  frs. an hour), may be found on the Place Jourdan, and one of these should certainly be taken to Solignac and Chalusset, though they may also be reached by omnibus, and a railway is in progress. After crossing the Pont Neuf, the road ascends the opposite hill, whence there is a fine view over Limoges, and winds—passing the *Château du Pré-*



SOLIGNAC.

*Saint-Yrieux*, flanked by picturesque tourelles—through a richly-wooded undulating country.

The Benedictine *Abbey of Solignac* was founded in 631 by S. Éloi, in a royal villa which he had received from Dagobert. Its first abbot was S. Remacle, who became Bishop of Maestricht in 650, and among its early monks was S. Tillon, who united with the founder in establishing the famous Limousin school of goldsmiths' work. Though injured externally by restoration, the abbey church, consecrated in 1143, and rebuilt about the end of XII. c., is still most picturesque. The first view of the interior is intensely striking. A long flight of steps descends to the floor of the vast nave, which is without side aisles, but has arcaded walls, a

central position being occupied by the font. There are five domes, after the fashion which the Venetians introduced into France in XI. c., two over the nave, one at the cross, one over the chancel, and one over the l. transept. The apse, polygonal externally, is flanked by three chapels, of which the largest is also polygonal. Under the chancel is a crypt. Most sweet is the singing of the responses in this church on Sundays, and most picturesque the scene in the huge gloomy church, where the peculiar head-dress of the women, with its white wings of lawn, gives them the effect of nuns.

There is a great charm in all this district about the simple, kindly, cordial peasantry, who, for the most part, lead easy, happy lives. Each possesses his own scrap of land, and the soil is rich, the wine sound, the bread and vegetables excellent; the great variety of produce insures a livelihood to the landowner, to whom everything is seldom wanting at once. A marriage is the great event of their lives, and the peasants will often expend a year's income during the three days of a wedding festivity. Many of the curious ceremonies which attended this season are now extinct, but that of the *chou* is still in full force. On the day after a marriage, the bride and bridegroom, preceded by music, and attended by the wedding guests, proceed to some garden to look for the finest cabbage that can be found. This operation lasts more than an hour. Spectacles on nose, the old people of the village will discuss and dispute the question as one of the utmost importance. At last the choice is made; but great imaginary difficulties are raised in extracting the cabbage from the soil. Ropes are attached to its stem, compasses are used, plans traced out. Then firing of pistols gives the signal, music strikes up, and slowly, with feigned effort, the cabbage is drawn out of the soil, and placed in a great basket adorned with flowers, fruits, and ribbons. The whole is arranged upon a litter, which four strong young men raise upon their shoulders to carry to the dwelling of the married pair. But then, followed by a crowd of shouting children, a strange couple appear, two young men, of whom one is dressed as a woman—the *jardinier* and *jardinière*. Both are dirty and ragged, degraded by vice, but the husband is the worst of the two; the wife has only been dragged down by his disorders. Reeling with wine, he is crowned with vine-leaves

like an antique Silenus. With an old sabot slung at his girdle, he begs for more wine, which no one refuses, and which he really pours upon the ground while pretending to drink it, and falling down, as in the last stages of drunkenness. His poor wife runs after him, trying to pick him up, calling for help, and reproaching him pathetically.

Such is the part of the *jardinière*, whose lamentations continue to the end of the performance—an improvised comedy, often lasting the entire day, in which the whole village takes part, and which is assisted by all the accidents of the wayside—the whole evincing the curious natural eloquence and power of repartee which exists among the peasantry.

Eventually the young men of the place are supposed to persuade the unhappy wife to cease her lamentations, and, leaving her drunken husband to himself, to amuse herself with them. Gradually, very gradually, she allows herself to be led away, brightens up, forgets her miserable spouse, sports and dances first with one and then with another. The drunkenness of the husband has now led to the immorality of the wife. At last the drunken wretch wakes up, searches for his companion, and arms himself with a cord and a stick, with which he pursues her. All the bystanders interpose themselves. She hides behind one after another. But eventually the faithless woman is caught and about to be chastised, when the whole society interferes with—‘Do not strike her; never strike your wife,’ a formula repeated over and over again. Then the husband, in his turn, acts the part of the faithless one—runs after all the other girls and tries to embrace them. It is a primitive moral ‘mystery,’ like those of the middle-ages.

At length, with the evening, the *chou* reaches the dwelling of the real bridal pair, and is planted on the highest point of the roof. Here it is watered with wine, and left till the storms carry it away. It is regarded as the emblem of fecundity, and the future hopes of the family are supposed to rest upon its remaining green or withering away within a certain time. After the planting of the cabbage, the festal train feast and dance till night.<sup>1</sup>

About 4 k. from Solignac, passing the village of *Le Vigen*,

<sup>1</sup> See George Sand, *Promenades autour d'un Village*.

stands the glorious *Château de Chalusset*, which is seen long before you reach it, rising grandly on the summit of a promontory above the meeting of the Ligoure and Briance. At the *Pont de Pierre* it is necessary to leave the carriage, and turning back along the further bank of the Briance, to begin the ascent of the hill at its



CHALUSSET.

extremity, by the lowest gateway. During this walk, there is abundant opportunity of seeing the serpents for which Chalusset is celebrated. They are writhing everywhere amongst the flowers, lying asleep in the sun, hustling away from the sound of footsteps into the thickets.

The fortress is entirely of the XIII. c., when it was rebuilt on the site of a XII. c. fortress by the Viscounts of Limoges, and

became the principal seat of their power.<sup>1</sup> It was dismantled in 1593 by the inhabitants of Solignac and Limoges, who were urged to its destruction by their priests, because it had long served as a refuge to Protestants. The castle had three courts. The first contained a lofty square dungeon tower, which belonged to the earlier construction, with a flat buttress in the centre of each wall. This tower is known in the country side as *La Jeanette*. The second closely encircles the third, which is entered by a gothic arch under a machicolated curtain wall, protected by a barbican. The third court contained the actual castle, with lofty walls flanked by towers, the longest side being occupied by a vast building, divided into three handsome vaulted chambers, lighted by mullioned gothic windows. Only the pillars which supported the vaultings now remain. In the centre of this court is the principal keep, showing at one angle some remains of a chapel.

‘Le véritable donjon de ce château, c’était le château lui-même. Sur tout ce vaste développement, les courtines, presque aussi hautes que les murs et couronnées comme eux de machicoulis et de créneaux, n’ont jamais moins de 20 mètres de hauteur. Tout assaut, toute escalade était impossible avec de semblables remparts.’—*De Caumont*.

Near the bridge is an old mill in a charming spot, where the miller’s wife will provide an excellent déjeuner of trout and other country luxuries. The clean little guest-chamber of the mill overhangs the sparkling river, and one may see the fish caught from the windows. All looks serenely lovely in summer sunshine, but it is not long since the river suddenly rose and overwhelmed the little dwelling. The housewife just escaped with her life by abandoning all her household treasures, and the miller took refuge on the roof for several days, expecting hourly to be carried away.

[An excursion should be made from Limoges to Le Dorat (see p. 321), and it may be continued to Montmorillon, returning at night. The best way is to take the line by S. Sulpice-Laurière

<sup>1</sup> M. de Verneilh.

in going to Le Dorat, and to return by *Bellac* (where the church is XII. c. and XIV. c.), a shorter railway journey, which lands travellers at a more distant station on arriving at Limoges. Both lines lead through a pleasant forest-clad country. Other excursions should be made to S. Léonard, S. Junien, Rochouart, and Chalus, as below.]

[A line leads E. from Limoges to Ussel, passing—

25 k. *S. Léonard*, a picturesque hill-set town, which has a very important and curious XII. c. church, restored in XIII. c. and XV. c. It occupies the site of the home of the sainted hermit whose prayers succoured Clotilde in the pains of child-birth, and who received a portion of forest-land from Clovis in reward. Town and castle grew up round the hermitage. The church was that of a monastery founded IX. c. It has a crypt and a very beautiful romanesque tower.

‘L’architecte du clocher de S. Léonard entreprit d’élever un beffroi octogone en prenant comme point d’appui les quatre angles de la tour carrée et les quatre points des pignons couronnant les arcs percés à la base de ce beffroi, de manière de présenter quatre des angles de son octogone sur le milieu de quatre faces du carré. C’était un parti tout nouveau, original, franc et parfaitement solide, car les angles de l’octogone ainsi plantés portaient plus directement sur les parties résistantes de la construction, que si cet octogone eût été posé ses faces parallèles aux faces du carré. Cette étude et cette recherche de la construction percent dans l’exécution des détails et dans les proportions de ce beau monument. Il y a, dans cette oeuvre remarquable, toutes les qualités que l’on se plaît à reconnaître dans la bonne architecture antique romaine, et, de plus, une certaine finesse, un instinct des proportions qui tiennent à cette école d’architectes de nos provinces occidentales.’—*Viollet le Duc*.

The stalls and an alabaster bas-relief are XV. c.

‘Les stalles offrent une suite de fantaisies très bizarres et souvent fort obscènes. On y voit un porc prêchant devant des oies, ailleurs un moine embrassant fort amoureusement une femme

qu'à son costume on pourrait prendre pour une religieuse.'—  
*Prosper Mérimée.*

51 k. *Eymoutiers*, founded by Saracens in a wild and picturesque situation. The monastic church, built over the grave of the hermit Psalmet, who died in 630, is XII. c. and XV. c., with beautiful XV. c. and XVI. c. glass. In the neighbourhood is *S. Pierre-Château*, with a beautiful ruined gothic chapel.

64 k. *La Celle*, near which, in a wild situation, is the beautiful and picturesque fall of the Vezère, called *Saut de la Virolle*, well worth a visit. At 13 k. is the old town of *Treignac*, beautifully situated above the Vezère, with a ruined castle, and XV. c. bridge and church.

114 k. Ussel, on the line from Brive to Clermont-Ferrand, see *South-Eastern France.*]

[A line runs W. from Limoges to Angoulême through a district called by the natives 'La petite Suisse,' so beautifully wooded is its undulating country, and so clear are its rivers. The line passes—

11 k. *Aixe*, connected with its station by a bridge over the Vienne at its junction with the Aixette. The town, on the opposite steep, has a restored romanesque church, fortified in XV. c. The *Chapelle du Dognon* dates from 1330. In the *Château de Berry*, near the bridge, the poet-academician, Beaumont de S. Aulaire, was born. In early times the inhabitants of Aixe were constantly at war with those of Limoges. The castle of Aixe was the refuge of Henry I. of England, when defeated at Nogeac and was stormed and taken by Henry II. in 1180. The Vicomtesse Marguerite had her principal fortress here, where she coined the money called Limousine, suppressed by order of Philippe le Hardi. Jeanne d'Albert, Queen of Navarre, is said to have passed much of her last years and to be buried here. 4 k. N.W. is *S. Priest-sous-Aixe*, where the church (XI. c. and XV. c.) contains the body of S. Martin des Arades, confessor of Charles Martel. 7 k. S.W. is *Séreillac* with a church of XII. c. and XV. c. and a château of the Ducs des Cars.

28 k. *S. Victurnien*. The romanesque church contains the

tomb of the patron saint, and a fine specimen of an ancient *lanterne des morts* may be seen in a cemetery to the r. of the railway. Another fine *lanterne des morts* may be seen at (6 k. S.) *Cognac*, where the chapel of the château is the parish church.



CHURCH OF S. JUNIEN.

37 k. S. *Junien* (Hotel : *du Commerce*—very poor), the Roman *Comoddiacum*, a very interesting place. The steep narrow streets are full of XIII. c. houses, with heavy arches in the lower storey, and widely overhanging roofs. Tradition tells that Junien, son of a companion of Clovis, abandoning the world in his fifteenth year, lived here in a cell, which he never left except

to pray under the shadow of an immense hawthorn in the depth of the neighbouring forest. Under this flowering thorn-tree he was buried after forty years of a hermit's life, and the tree only disappeared to make way for the monastery which was the cradle of the existing town.<sup>1</sup> The splendid church dates from the end of the XII. c., of which it is a most valuable specimen. In plan it is a vast rectangle, intersected near the centre by a transept. The central tower has scarcely any windows. Above the gothic portal of the W. front rises a massy tower, each face of which is broken by a gable enclosing two windows. A picturesque romanesque stair-turret rises against the N. transept.

A flight of steps leads down from the W. door to the interior, which is indescribably solemn and striking, partly from the huge bases of the lofty columns, partly from the varied outlines caused by the domes under each of the towers. The nave and its aisles have simple cradle vaulting, and so have the transepts, from which square chapels, rudely vaulted, project, and are open towards the choir. The choir itself, which is less ancient than the rest of the church, has a roof with gothic vaulting in the central, but with herring-bone work in the side aisles; at the E. end is a fine rose-window. Huge ribbed XII. c. *bénitiers* stand on either side of the entrance; on the r. an oak screen encloses a well. Behind the high-altar is the huge marble altar-tomb of S. Junien, brought hither from the famous abbey of Grandmont, in 1819, when its treasures were dispersed and its buildings dismantled. At the E. end of this curious tomb, which dates from the beginning of the XII. c., we see the Saviour represented in glory, with the emblems of the evangelists. On either side are statuettes of the twenty-four elders of the Apocalypse, holding instruments of music and vases of incense. In the midst of these, on the N., are the Virgin and Child, in a nimbus borne by angels; on the S. the Lamb of God. Tiny columns, richly sculptured at the base, divide the figures.

The refectory, of XII. c., which belonged to the chapter of canons attached to the church, still exists. A short distance from the town, on the banks of the Vienne, is the ruined church of S. *Amand*.

<sup>1</sup> See Montalembert, *Les Moines d'Occident*.

45 k. *Saillat-Chassenon*, whence a branch line leads to Bussière-Galant, by (7 k.) Rochechouart, and (38 k.) Chalus (see later), which deserve a separate excursion from Limoges.

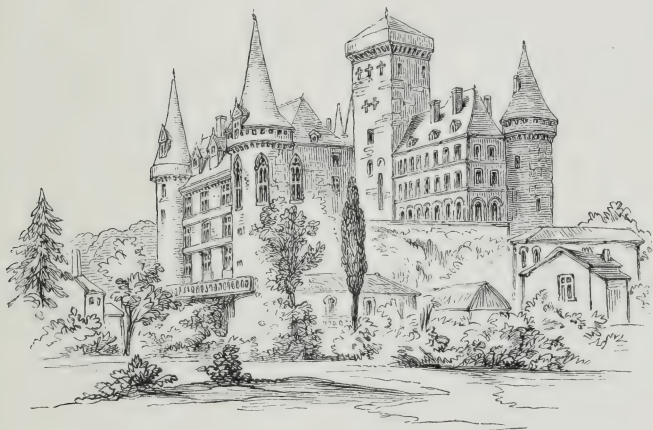
53 k. *Chabanaïs*, which has two towers of its feudal fortifications, of XI. c. and XIII. c. 2 k. S.W. is the ruined romanesque church of Grenord. 4½ k. S.E. is *Chassenon*, occupying the site of the Roman town of Cassinomagus, where foundations have been found of a palace, temple, amphitheatre, and some vestiges of aqueducts, also a Gallo-Roman cemetery. The church is XI. c. with a xv. c. apse.

79 k. *Chasseneuil*, has a fine XVII. c. château. The church is of x. c. and xv. c. 9 k. N. is *S. Claud*, where the church has a crypt containing an XI. c. sarcophagus. 6 k. W. of this, at *Cellefrouin*, are a remarkable *lanterne des morts*, and an abbey church of XII. c. There are several Roman camps in the district.

90 k. *La Rochefoucauld* (Hotel: *de Commerce*—tolerable). Beyond the little town, where the parish church (XIII. c. and xv. c.) has a graceful (XIII. c.) crocketed spire; and occupying a wooded cliff above the sparkling river Tardoire, is the truly magnificent *Château de la Rochefoucauld* (Duc de la Rochefoucauld-Liancourt) which was founded in the x. c. by Foucauld, who gave his name to the place. Imposing alike in position and architecture, its buildings form an immense square, unfinished on the N., where the court is enclosed by a simple curtain wall. The whole is surmounted by a lofty romanesque keep. A steep ascent through an avenue of old trees leads from the bridge to the entrance pavillon. Hence the portress will conduct visitors across the desolate garden to the gateway, flanked by two of the four huge round towers, which are a great feature in all views of the castle. The buildings which overlook the courtyard on two sides have triple galleries with arcades and pillars decorated in the richest style of the renaissance, and admirably preserved, except the shields of arms on the vaulting, which were mutilated at the Revolution, when the young Duc de la Rochefoucauld, escaping to join the emigration, was murdered in his carriage at Gisors, whilst seated between his wife and mother-in-law.

The noble winding renaissance staircase encircles a richly

ornamented central pillar, and from the platform wall at the top looks out the bust of the architect, Antoine Fontant (1538); the brackets which sustain the ribs of the vaulting are exquisitely sculptured. The door at the top of the staircase bears A. F. for François de la Rochefoucauld and Anne de Polignac, his wife, and, on the frieze, the date 1528, with three medallions representing members of the family. The vast apartments are left in decaying splendour. Several retain their magnificent



CHÂTEAU DE LA ROCHEFOUCAULD.

stone chimney-pieces, from which all the heraldic emblems have been effaced; in one, a later chimney-piece in wood, richly painted and gilt, has concealed the shields of arms on the stone beneath. Several rooms still possess a great deal of painted panelling, and, in the graceful boudoir of the duchess, this is almost entire. Some of the apartments open upon little private gardens and terraces with lovely views over the river and plain. The stately chapel, at the end of the galleries on the E., is partly gothic and partly renaissance, but from the edge of the courtyard, where time has covered the old pavement with mossy turf,

we look down upon the romanesque apse of an earlier chapel of the XII. c., which originally belonged to the château. Altogether La Rochefoucauld is the finest private residence in France, is most beautiful in its premature decay, and well deserving of a visit. Artists and architects will equally find it full of interest.

From the time of François I., counsellor of Charles VIII. and Louis XII., all the eldest sons of the family have borne the name of François. François II. was the builder of the beautiful chapel here; François III. was the Huguenot friend of Charles IX., whom he vainly tried to keep in his chamber, so as to save him on the night of the massacre of St. Bartholomew; François IV. was killed by the Ligueurs in 1591; La Rochefoucauld was raised to a duchy by Louis XIII. for François V. as a reward for his conversion to Catholicism; François VI., duc de la Rochefoucauld, was the author of the famous *Maximes*. His descendants still possess their famous château, but have not sufficient fortune to furnish and restore it.

On the l. bank of the Tardoire is the old *Priory of S. Florent*, now a warehouse: it has a triple nave of XI. c. The *College* has the remains of a cloister and a chapel of XV. c., which belonged to a Carmelite convent. The *Hospital* was founded in XVII. c. by the diplomat Gourville, a native of the town. There are pleasant walks amongst the rocky glens and caves of the valley of the singular little river Tardoire.

‘Lorsque le Tardoire arrive à la zone des terrains calcaires, elle roule une masse liquide à peine inférieure à celle de la Charente même; mais de fissure en fissure, de crible en crible, elle s’affaiblit de plus en plus, se change en ruisseau, puis en simple filet, et au-dessous de la Rochefoucauld il ne reste plus que le lit rocheux, rempli seulement pendant des pluies exceptionnelles.’—*Élisée Reclus*.

The hamlet of *Lérac* (1 k. S.) has a romanesque chapel, used as a house. At *Vilhonneur*, a little further S., is a château of XV. c. and XVI. c., and the church contains the tomb of a Chevalier de Chambes.

103 k. *Le Quéroy*. At *Pranzac* (3 k. E.) are a *lanterne des morts* of XII. c., and the ruins of a castle.

[A branch line leads from *Le Quéroy* by (13 k.) *Marthon*, which has a ruined XII. c. castle, a XVI. c. château, and a XII. c. church, to (35 k.) *Nontron*, which has some remains of a castle of the *Vicomtes de Limoges*, and, on the place, the romanesque *Chapelle du Moutier*.]

109 k. *Touvre*. On r. are the picturesque *Sources de la Touvre*, at the foot of a steep hill crowned by a ruined castle. The little river *Touvre* is as curious as the *Sorgues* of *Vaucluse* in its abrupt appearance. It has a course of only 10 k. in length, and is formed by waters which permeate through the fissures of the upper plateaux.

118 k. *Angoulême*, see ch. ii.

There are two lines from *Limoges* to the south, that by *Périgueux* joining the southern line from *Bordeaux* to *Toulouse* at *Agen*; that by *Brive* and *Cahors* joining it at *Montauban*. Both are full of interest to the artist and archaeologist. The tourist will do best by going first to *Brive* and making numerous excursions from thence, especially to *Rocamadour*. Then he may take the cross line to *Périgueux* and make excursions from thence, especially to *Brantôme* and *Bourdeilles*. He may afterwards go to *Cadouin*, *Sarlat*, *Fénelon*, and *Souillac*; to *Montpazier*; and take the beautiful cross line to *Cahors*, whence he may reach *Montauban*. Thus all the principal points of interest will be combined.

420 k. *Nexon*. The church, of XII. c., altered XV. c., contains a reliquary of *S. Ferréol*, of 1346.

The line to *Périgueux* branches off at *Nexon* to the S.E. (carriages changed at *Limoges*). It passes—

428 k. (from *Paris*) *Lafarge*. The country is covered

with sepulchral hillocks or *tombelles*, here known as *las tours*. A little N. of the station, in a valley, is the curious xv. c. *Château de Lastours*, with a keep of the xii. c.  $2\frac{1}{2}$  k. further W. is *Les Cars*, cradle of the ducal family of the name, with a ruined castle and small romanesque church of xi. c.

438 k. *Bussière-Galant*, a junction station.

[A road (passing r. the old gothic château of *Vieille Cour*) leads E. to (14 k.) *Le Chalard*, a curious old town with gothic houses, conventual buildings of xii. c., and a church of xii. c. and xv. c., containing the tomb of Gouffier de Lastours, a hero of the first crusade.]

[A line runs N.W. to join the line from Limoges to Angoulême at (45 k.) Saillat-Chassenon (p. 344), passing—

7 k. *Chalus-Chabrol*, interesting to all Englishmen as the place where Richard Coeur de Lion died. The large rambling village has two castles on different heights; both have round keep-towers. To the upper a romanesque chapel is attached; the lower, nearer the railway, rises from other massive buildings of xiii. c. It was in this castle that Richard was besieging Aymar, Vicomte de Limoges, who refused to account to him for a treasure he had found, when, from one of its windows, a knight, usually described as Bertrand de Gourdon, but whom the monk Geoffry de Vigeois, the chronicler who lived nearest the time, speaks of as Pierre Basile, shot the fatal arrow from his cross-bow. The king lingered twelve days, during which time the castle was taken, when he magnanimously ordered that the life of the knight should be spared and that he should be set at liberty. But unfortunately soon after giving the order the king died, and his infuriated followers roasted the knight alive.

At the end of the xv. c. the castles belonged to Charlotte, daughter of Alain d'Albret, Comte de Périgord, who brought them as her dowry to Caesar Borgia, Comte de Valentinois. The daughter of Caesar Borgia married Philippe de Bourbon as her second husband, and since that time the castles of Chalus

have belonged to the family of Bourbon-Busset. In the xvi. c. they were ruined by the inhabitants of Limoges, to expel the armed bands who had taken refuge there and were ravaging the country from thence.

Between the castles the Tardoire, a mere brook, tumbles towards an old water-mill in a rocky hollow, where an artist may find a delightful subject, and flows out into a rich



CASTLE OF CHALUS.

water-meadow, in the midst of which uprises the large grey stone called *Rocher de Marmont*, upon which Richard is said to have been standing when he received the fatal blow.

At an angle of the village street is a remarkably fine xiii. c. house, with low heavy arches enclosing the shop on the ground-floor, and huge projecting beams of timber supporting the upper storey.

7 k. S.W. is *Dournazac*, which has an ill-restored romanesque church, and 2 k. further the fine ruined castle of *Montbrun*, named from its founder Aymeric Brun, in 1179. The machicolations of the square central donjon tower are supposed to be the earliest known of their kind. In the xv.c. Pierre de Montbrun, bishop of Limoges, surrounded the donjon to half its height by one of the great round towers of the castle of 1433-38.

38 k. *Rochechouart* (Hotel: *Faure*—humble, but clean). At the end of the town, close to the inn and the church with its twisted spire, rises the magnificent château of grey stone, with huge round towers bearing pyramidal roofs, built on a promontory ending in a rocky precipice above the meeting of the Graine and the Vayres. The interior is now used for public offices, but they fail to fill half the building, and the department is too poor to restore the rest. One of the rooms is surrounded by frescoes, which represent the events of a hunting day at Rochechouart in ancient times, from the departure from the castle to the cutting up of the stag, and the open-air banquet which followed. The immensely long carriage filled with ladies attending the hunt, and the buffoon riding with might and main, are exceedingly quaint.

On the l. of the castle gate is a great lion in a niche, which commemorates a real lion kept here by former Barons de Rochechouart. One of these was jealous of his wife's intimacy with his cousin, M. de Crémère—a jealousy increased by her accidentally saying that M. de Crémère had a beautiful hand. It is said that he desired his cousin to leave the castle, and, as he was mounting his horse, cut off his hand at one blow. Bringing it to his wife, he flung it into her lap, saying, 'Here is the hand you admire so much.' Then he seized her and let her down through a hole in the floor, which is still shown, into a dungeon, where she was shut up with the castle lion for three days and nights. At the end of that time, upon the servants announcing that the lady was still alive, the baron allowed her to be drawn up, and the sculpture on the castle wall attests the clemency of the lion.

The best view of the château is from the wooded valley below.

[A road leads from Rochechouart to (41 k.) Nontron, by—

17 k. *S. Mathieu*, which has a church of XII. c. and xv. c. 7 k. N.W. is *Les Salles Lavauguyon*, an interesting place, which has a curious XII. c. church. The road passes near the remarkable ruined xv. c. castle of *Lavauguyon*.

29 k. A little r. is *Piegut*, with a XII. c. castle of the Vicomtes de Limoges. 8 k. N.W., passing l. the XVI. c. *Château de Puy-charnaud*, is the church of *Bussière-Badil*, with a curious romanesque façade.]

448 k. *La Coquille*. The *Château de la Maynardie* is



CHÂTEAU DE ROCHECHOUART.

XVII. c. 13 k. S.E. is *Jumilhac-le-Grand*, with an important XVI. c. château, enlarged under Louis XIV., and an octagonal romanesque tower; and, in the same district, the ruins of the Cistercian *Abbaye de la Pérouse*. 6 k. S.W. of the station is the picturesque xv. c. manor of *Masvalex*.

462 k. *Thiviers* (Hotel: *de France*). The fine church dates from the XIII. c., but was altered in xv. c. Behind it is an old fortified presbytery.

8 k. is *S. Jean-de-Cole*, which has a curious abbey church built by Raymond de Thiviers, bishop of Périgueux, in the end of xi. c. Only part of it was finished, the lofty choir with a cupola, and a polygonal apse with three chapels. A tomb commemorates Geoffroy de la Marthonie, bishop of Amiens, 1617. Close to the church is the fine *Château de la Marthonie*, partly xv. c., partly xvi. c.

At 11½ k. is the ruined castle of *Bruzac*, xv. c.



S. JEAN-DE-COLE.

[The line from Thiviers to (79 k.) Brive passes—

8 k. *Cognac*. A romanesque church has a beautiful tower and apse. A house is xiv. c.

20 k. *Excideuil* (Hotel: *Mordier*), on a hill above the Loue, with a fine château of the family of Talleyrand-Périgord, chiefly renaissance and exceedingly picturesque, but with towers of xiii. c. and xiv. c., united by a curtain-wall of xv. c., against which a renaissance chapel has been built. The church has a façade of xiii. c.

33 k. *Hautefort*, with a noble château of xvi. c. and xvii. c., on

the site of a fortress which belonged to the troubadour Bertrand de Born, one of the instigators of the rebellion of the sons of Henry II. of England against their father. The castle was besieged both by Richard Coeur de Lion and Henry II.]

[For the line from Thiviers to Nontron and Angoulême see ch. ii.]

483 k. *Agonac*, retains a XII. c. tower of the castle founded by Bishop Frotaire in 980. The church has two byzantine cupolas.

490 k. *Château-l'Évêque*, see later.

499 k. *Périgueux* (Hotels: *de France*—good; *des Messageries*; *de l'Univers*), capital of the Département of the Dordogne. Most strange and eastern, as the railway crosses the Isle, is the effect of the many domes of S. Front, now set free from the high roof which has long concealed them.

Nothing remains of Vesuna, capital of the Petrocoriens, which occupied a site on the l. bank of the Isle, a little to the S. of the existing town; but in *La Cité*, the part of the town nearest to the railway station, are considerable remains of the second Vesuna, which the Romans, after the conquest of the Petrocoriens, built on the r. bank of the river. Turning to the r. from the station, the Rue Papin, Rue de la Croix Blanche, and Rue de la Faïencerie lead to the Rue Turenne, a back alley which is crossed by the *Porte Normande*, a simple arch resting upon walls of massive masonry. Immediately beyond the *Porte Normande* a gate on the r. leads to *Château Barrière*, the base of which is of Roman date, though it has been used as foundation for a great square tower of the X. c., to which other buildings, ornamented in the XVI. c., were added in

the XI. c. and XII. c. A beautiful foliated door is of the latest date. In the garden are many broken pillars and other ancient fragments. Turning to the r. from hence, and crossing the railway by the next bridge, we find the *Tour de Vésone*, a massive circular building, recalling the Torre dei Schiavi at Rome, supposed to have been dedicated to the tutelary gods of Vesuna, and to have been the point



PORTE NORMANDE, PÉRIGUEUX.

where all the streets of the ancient city met. The small masonry, divided by bands of brick, of which the tower is constructed, was formerly faced by slabs of red and white marble, secured by iron bolts.

Returning to the Porte Normande, the Rue de la Cité leads to the oval *Amphitheatre*, capable of containing 40,000 spectators, of the skeleton of which—for all the ornamented part is torn away—there are considerable remains in a garden. Close by rises the ancient cathedral,

the church of *S. Étienne de la Cité*, dating from the end of the x. c. Only the W. half of the present structure, however, is of that date. This is one of the earliest of the forty churches in the province of Aquitaine roofed with a series of domes.<sup>1</sup> It once had three domes—now only one remains. The E. portion, with a larger cupola, is a



S. ÉTIENNE DE LA CITÉ, PÉRIGUEUX.

careful restoration of a structure of the XII. c., destroyed by the Protestants, with some additional height and enrichment. The altars are formed from the huge altar of the Jesuit Laville, turned out of S. Front during the recent changes.

‘As it now stands, the church consists of two square compartments, of which the western one, part of the original nave,

<sup>1</sup> L'Abbé Michon, *Statistique monumentale de la Charente*.

is the oldest, and differs in few particulars from any of those of S. Front. The most important point of difference is, that the pier compartment is here compressed into a solid pier, and consequently the arch compartment is limited in its breadth. In this instance the pier is very massive, and the arch broad; it consists of a single square order, and is pointed. The cupola forms an external feature. It has a conical tiled roof, and is crowned with an elegant lantern, formed by a circle of shafts very close to each other, supporting a small cupola without the intervention of any arches. Westward of this compartment are the remains of another, showing the pendentives of its dome. The eastern square of the church is a careful restoration (after the ravages caused by the religious wars of the XVI. c.) of an extremely elegant structure of the XII. c., on nearly the same model with the other, but higher, and much enriched.'—*J. L. Petit.*

Hence, a few steps take us to the *Place Francheville*, with the *Tour Mataguerre* in the corner, a remnant of the fortifications of the later town—Bourg du Puy S. Front—built around the abbey which arose in the x. c., enclosing the little oratory which contained the tomb of S. Front, by whom Christianity had been preached at Périgueux in the vi. c.

A block of buildings containing the Hôtel de France alone divides the Place Francheville from the *Place Bugeaud*, whence the handsome *Cours Michel-Montaigne* and *Tourny*, adorned with statues of Daumesnil, Montaigne, and Fénelon, extend for some distance, bounding the narrow streets of the Puy S. Front, in which, especially in the Rue Taillifer, are many curious old houses. Passing these, we find ourselves at the extraordinary church of *S. Front*, which has been the cathedral since 1665.

To the unspeakable regret of all archaeologists, this most curious building has been nearly rebuilt since 1865 to

carry out the ideas of its architect as to what its design originally was—in fact, under the name of ‘restoration, one of the most remarkable churches in France has been almost entirely destroyed. Bare, white, and unsympathetic, the modern church is utterly without beauty, and has nothing of interest but its architectural features.

The destroyed church, built 984-1047—the French basilica which presented the Byzantine style in its greatest purity—is supposed to have been copied from S. Mark’s at Venice, with which it was almost contemporaneous. Its form and plan were the same,—a Greek cross, 182 ft. each way, exclusive of the comparatively modern apse and the outer church and porch, extending 150 ft. further, which are remains of an older church, to which the domical church was added in the xi. c. There are five great cupolas supported upon pointed arches resting on massive square pillars.

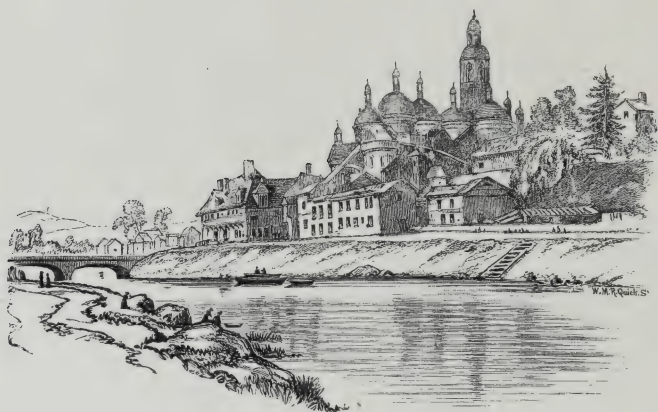
‘All these domes are surrounded by their respective arch and pier compartments, those around the centre doing double duty. Indeed, these compartments might have been reduced in size, and simple piers used, since one dome compartment would act as abutment to its neighbour. This was done in later edifices, where the domes, covered from the first by a long roof, did not require to stand so far apart.’—*Petit*.

It is supposed that it was in this cathedral that gothic architecture—here very obtusely pointed—made its first appearance in France. The ancient tower, which still remains, is described by M. de Verneilh,<sup>1</sup> the great authority on Périgueux, as the only Byzantine campanile in the world, and the most ancient monument of the kind which

exists in France. Perhaps the best view of the cathedral is from the other side of the river, where it is seen rising above a xv. c. house on the quay.

A delightful excursion for the day may be made from Périgueux to Brantôme and Bourdeilles (carriage 15 fr.)

It is a drive of about two hours from Périgueux to Brantôme. The road passes under the fine old deserted castle of *Château*

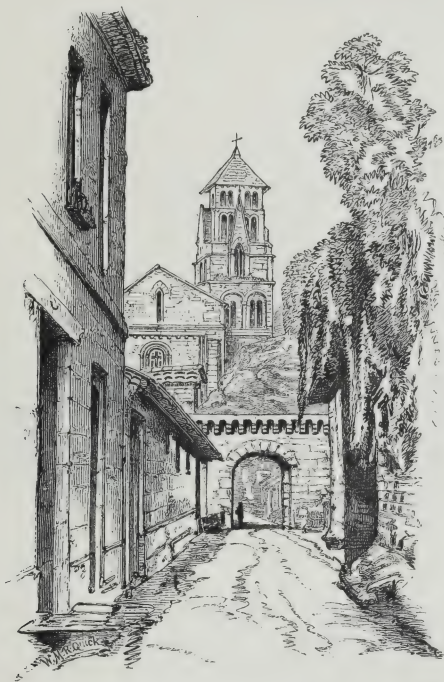


S. FRONT, PÉRIGUEUX.

*l'Évêque*, once the abode of the bishops of Périgueux; then it ascends from the valley of the Isle into a barren limestone upland, on the other side of which it descends into the valley of the Dronne. This river, always full in summer, and clear even in winter, flows through the little town of *Brantôme* (Hotel: *Chabrol*), its farther bank lined by the buildings of the famous abbey, behind which the limestone cliffs rise abruptly and are full of caverns, some of them still used as habitations, one of them containing a spring. This cave is said to have been a Druidical resort before it became renowned as the hermitage from which the abbey had its origin,

and it contains rude sculptures of the Last Judgment and Crucifixion.

‘Brantôme, dont le nom est devenu si célèbre dans le monde des lettres, est surtout remarquable par la beauté des sites



ABBAYE DE BRANTÔME.

environnants. Elle-même est bâtie dans une île de la Dronne, entre des rochers percés de grottes, qui furent habitées jadis : les restes de son abbaye, ses tours et ses clochers, les débris de son enceinte, son pont bizarre, l'écluse de la rivière, les grands arbres et les prairies de ses bords forment un tableau à la fois original et charmant.—*Élisée Reclus.*

The abbey buildings are approached through a low machicolated gateway, beyond which rises an xi. c. tower considered by Viollet le Duc to have been the model of a new school of architecture which has left abundant works in Limousin, Tourraine, and Orléanais, and which is characterised by a square base and an octagonal upper storey, with gables on either side, at the point where the change of form takes place. The whole is crowned by a pyramidal roof. The lower storey of the tower, which is



FORTIFIED CHAPEL, BRANTÔME.

detached from the church, formed a hall, open on three sides, and of which the arches supported a curious elliptical vault. Internally the church has been spoilt by a recent restoration under M. Abadie, and has no longer any interest except from its form, a vast vaulted nave, with two cupolas; the E. window was filled in to the form of a cross in xvi. c. A beautiful gothic W. door opens into the remains of a cloister, built here in the xv. c. by Cardinal de Bourdeilles to connect the church with the abbey. On the outer walls of the church are some quaint xiii. c. sculptures.

The huge white façade of the abbatial buildings of the

xviii. c. faces a pretty terrace upon the river, ending in a xvi. c. bridge, of which the three farthest arches are at a right angle with the other six. A beautiful avenue of limes ends at the remains of a second gateway. On the farther side of another bridge, opposite the church, is a fortified chapel of the xv. c., of which the lower part is used as a market. One of the streets contains a curious house, partly early gothic, partly renaissance. The manor called *La Hierse* is xvi. c. 2 k. E. of the town, on the road to Thiviers, is the most important dolmen in the department of the Dordogne, known as *La Pierre Levée*. An excursion may be made from Brantôme to the renaissance château of *Puyguilhem*, built in the reign of François I., and recently restored by the Duc de la Rochefoucauld.

It is an hour's drive from Brantôme to Bourdeilles. The road passes under the fortified caves of *Rochebrune*, three chambers, partly artificial, in the rock. The first has several openings upon the river; the second is only lighted from the first, and circular openings in its floor open towards lower caverns. The third chamber, in the depth of the rock, is only lighted from above. A stair cut in the rock leads to a little path to the platform above.

Passing under the xiv. c. castle of *Ramefort*, and by the village of *Valeuil*, and leaving to the r. the range of cliffs which contain the cavern called *La Chambre Noire*, the road reaches, on high ground, the beautiful terraces which form the promenades of *Bourdeilles*, and beyond which its magnificent castle rises grandly above the valley.

The older castle, rebuilt by Hélie de Bourdeilles, bishop of Périgueux, who died in the odour of sanctity in the xv. c., is entered by a gateway between two machicolated towers. It is situated on a promontory of perpendicular rock perfectly inaccessible towards the river, and isolated towards the town, of which the principal street lies deep beneath its walls. Above rises the keep, an octagonal tower containing four vaulted chambers, and crowned by huge machicolations.

Adjoining the second court of the old castle rises a later château, built, from her own admirable designs, by its lady, Jacqueline de Montbron, in the xvi. c. It retains its vaulted corridors, its fine staircase, and its 'Chambre Dorée,' with a

ceiling of painted beams, and two great chimney-pieces. Its founder, Jacquette de Montbron, was sister-in law to the famous Brantôme—Pierre, Abbé and Commendataire de Brantôme, celebrated as an author.

Between the castle and the terraces stand the parish church—of the XII. c., with cupolas, and the exceedingly picturesque XV. c. residence of the seneschals of the barony. Beneath the castle is a fine old bridge over the clear-flowing Dronne.



BOURDEILLES.

[7 k. N.W. of Bourdeilles is the church of *Paussac*, with three cupolas of the XII. c.

7 k.—passing r. the curious fountain (2 k.) called *Puits de Fontas*—is the *Château de Maronatte*, a ruined fortress of (XV. c. and XVI. c.) the Comtes de Jarnac. At 12 k. in the same direction, is the curious church of *Grand-Brassac*, with early XIII. c. cupolas, and a portal with a remarkable XIII. c. relief.]

In returning to Périgueux we pass the interesting abbey church of *La Chancelade*, 5 k. from the town, which lies in a hollow below the road. The abbey was founded in 1129, and, though

mutilated by the English in the xiv. c., and by the Protestants in the xvi. c., it is full of interest, though it partly dates from a restoration by the Abbé de Solminihac in 1623. The roman-  
esque W. portal is of the earlier date. The square tower is adorned on the first storey with blind gothic arches, and in the second with three windows on either face. A beautiful roman-  
esque chapel with an apse stands opposite the W. end of the church.

[For the line from Périgueux to Coutras and Bordeaux see ch. ii.]

The railway line from Périgueux to Agen runs through a good deal of picturesque scenery, near the limestone cliffs of Dordogne, famous for their caverns. It passes—

533 k. *Miremont*.

5 k. S.E. is the immense cavern called *La Grotte de Miremont*, which is shown by a guardian living close by, but it cannot be seen under eight hours, and the most prominent features demand four hours of a subterranean walk.

540 k. *Les Eyzies* (a humble hotel near the station). In this neighbourhood is a group of the most remarkable caverns in France. Very near the station is the entrance to the *Grotte de Cro-Magnon*, of the third prehistoric age, where five prehistoric skeletons have been found entire.

At 7 k. N.E. is the *Grotte de la Madeleine*, of the fourth prehistoric period, where an ivory tablet was found, engraved with a representation of a mammoth. At 11 k. is the *Grotte du Moustier*, which has given the name of Moustérienne to the first prehistoric period, and where a number of cut flints have been found, like those discovered in the valley of the Somme.

‘Les noms des Eyzies, de Laugerie-Haute, de Laugerie-Basse, de la Madeleine, de Tayac, dont la roche, percée dans tous les sens, était une sorte de citadelle, ont acquis dans la science un nom impérissable, qui s’applique désormais à toute une race

d'hommes, ainsi qu'à toute une période de la civilisation historique.'  
—*Élisée Reclus*.

8 k. E. of Les Eyzies is the striking ruined castle of *Comarque*, with a XII. c. keep, separated by a trench from the *Maison forte de Comarque*, which always had different owners. At the foot of the hill, in the valley of the Beune, is the old *Château de Lausel*.

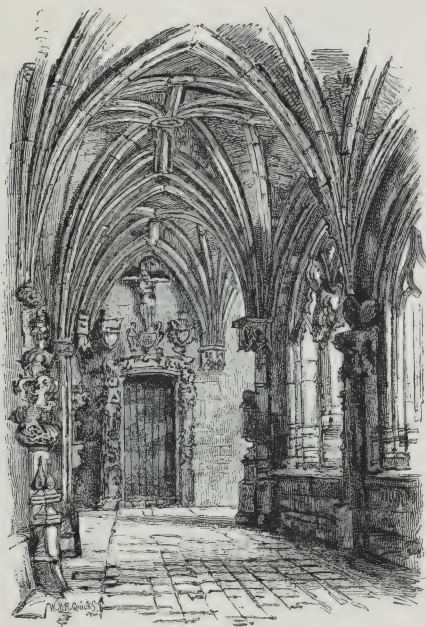
556 k. *Le Buisson*.



FAÇADE OF CADOUIN.

A covered car meets the early morning train at Le Buisson, and takes travellers 8 k. over the hills to *Cadouin* (Hotel: *Faisan*—primitive, but clean). The little town emanated from its abbey, which rises, huge and massive, in its midst, and which, in the middle-ages, was a great place of pilgrimage, as it was supposed to possess the holy shroud of our Saviour. The church, consecrated in 1154, has a beautiful romanesque front with pointed arches at the portal. The tomb of an abbot forms the impost of one of the windows. The magnificent interior has a triple nave and three apses, the central of which is decorated with a xv. c.

fresco of the Resurrection. The transept has a cupola. A door on the S. leads to the cloister, of the beginning of the xvi. c., one of the richest and most beautiful cloisters in France, admirable statuettes of saints and sculptures representing the stories of Job and Samson occupying every projection and filling every niche.



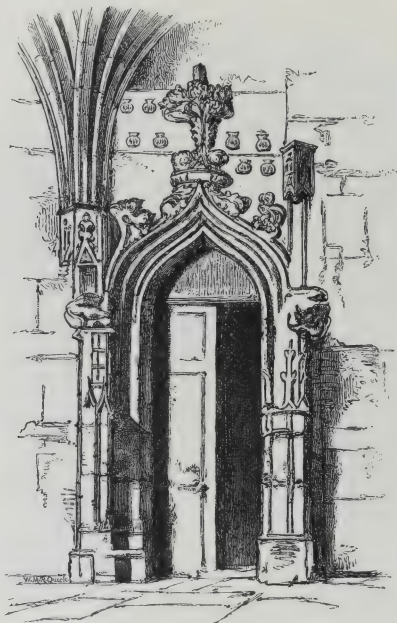
CLOISTER OF CADOUIN.

Near one entrance are the arms of Louis XII. and Anne of Brittany: another portal is of the renaissance. The Pilgrims' Porch has an exquisite decoration of cabbage leaves, and is surmounted by cockleshells.

Above the cloisters are the priest's lodgings, to which some tapestried rooms are annexed, used by the bishop on his visits.

Many books from the abbatial library are preserved here, especially the *Letters of S. Bernard* and the *Acta Sanctorum*, beautifully illuminated.

[For the interesting line W. from Le Buisson to Libourne see ch. ii.]



THE PILGRIMS' PORCH, CADOUIN.

[A line leads E. from Le Buisson to (83 k.) S. Denis, on the line from Paris to Toulouse, through very charming scenery, by—  
15 k. S. *Cyprien*. The church belonged to an Augustinian priory. 1 k. N. is the old château of *Faye*, and 4 k. further N.W. the ruined monastery of *Reignac*. 3 k. S.E. is the mineral fountain of *Panassou*.

23 k. *Castelnau*. On a rock above the l. bank of the Dordogne is a XIV. c. château, with a great round tower of XV. c. Near the station is the XV. c. manor of *Fayrac*.

On the opposite (r.) bank of the river rises the magnificent castle of *Beynac*, one of the finest castles of XIII. c. and XIV. c. in France, situated on precipitous rocks above the Dordogne. It is a very striking scene. Beynac was one of the four great baronies of Périgord. The Salle des États of the castle is full of curious mural paintings, and its chapel still serves as the parish church.



CHÂTEAU DE BEYNAC.

33 k. *Sarlat* (Hotels: *de la Madeleine*; *de France*). The little inn stands at a central point in the old-fashioned town on the Cuze, which abounds in splendid old houses, of which perhaps the finest example is a lofty house of XIV. c., with rich flamboyant windows, near a fine ruined XIV. c. church, now used as a market. Close by is the magnificent *Hôtel de Brons*, of the time of Henri II. The town owes its origin to an abbey dedicated to S. Sacerdos or Serdot by Pépin le Bref in the VIII. c., and upon which Bernard, Count of Périgord, conferred the lordship of the place. It was made an episcopal see in 1317, and in its line of bishops, which

ended in 1790, included several members of the great neighbouring house of Fénelon. The diocese was suppressed in 1790. The former cathedral, of *S. Cyprien*, dates from xi. c. and xii. c., but was remodelled in xv. c. The tower, at the W. end, is for the most part romanesque. Over the portal are five curious figures.



HOUSE OF XIV. C., SARLAT.

The interior is more striking than that of many finer buildings—consisting of an immense nave, with an apse, beyond which a kind of porch connects the choir (formed by the apse) with the ambulatory and lady-chapel. The nave has very low side aisles, opening to the central aisle by low arches resting on heavy round pillars.

Facing the cathedral is the beautiful renaissance house of the time of François I., in which, in 1530, Étienne de la Boétie was born, called the Caius Gracchus of the xvi. c., the beloved friend of Montaigne, and the author of the protestation against tyranny called *Discours de la Servitude Volontaire*. After having filled for twelve years the office of counsellor



HOUSE OF LA BOËTIE, SARLAT.

to the parliament of Bordeaux, he died, 1563, in his thirty-third year. Inconsolable for his loss, Montaigne wrote, in his chapter 'De l'Amitié'—

'J'estois deja si faict et accoustumé à estre deuxiesme partout, qu'il me semble n'estre plus qu'à demi :

O misero frater aderepte mihi !

Depuis le jour que je le perdis, je ne fais que traîner languissant; et les plaisirs mesmes qui s'offrent à moy, au lieu de me consoler, me redoublent le regret de sa perte; nous estions à moitié de tout.'

Behind the church, in a garden on the hill-side, is the strange sepulchral chapel called *Tour des Maures*, built like a beacon, in the XII. c.



TOUR DES MAURES, SARLAT.

Wolves are still frequent in the neighbourhood of Sarlat. As late as February, 1888, a wolf was killed in the streets of the town itself, after attacking several persons.

[A road leads N. from Sarlat to (41 k.) La Bachellerie, on the line from Périgueux to Brive, by (9 k.) *Salignac*, with a château of XIII. c., XV. c., and XVI. c., which belonged to the family of Fénelon, and near this the xv. c. *Château de S. Claud*; (13 k.) *S. Geniés*, with a rock-built chapel of XIV. c. and a ruined castle

(2 k. l. the ancient *Château de Pelvézis*); and (24 k.) *Montignac*, with a ruined castle.]

[A road leads S. from Sarlat to (70 k.) Cahors, passing (8 k.) *Carsac*, with a church of XII. c. and XVI. c.; and (25 k.) *Gourdon*, which belonged to Bertrand de Gourdon, who is believed to have shot the arrow at Chalus which was fatal to Richard Coeur de Lion. During the Wars of Religion it belonged to Pons de Lauzières de Thémines, made Maréchal de France by Louis XIII., after the magnificent château which he had built at Gourdon had been burnt through the jealous suspicion of Marie de Médicis. On the tower of the great church of *S. Pierre* (1304—1415) is the (XIV. c.) figure of a hooded monk, bearing a sun dial. In the church of the *Cordeliers* (XIII. c.) is a fine XIV. c. font, in *S. Siméon* a good XVII. c. pulpit. Near the S.W. gate of the town is the chapel of *Notre Dame de Majon*, and 1 k. S.E. *Notre Dame de Neiges* (with a XV. c. reliquary), both places of pilgrimage.]

[Another road leads to (63 k.) Cahors, by (12 k.) *Cenac*, which has a romanesque church with three apses, and above which (1½ k.) is the very curious royal (French) XIII. c. bastide of *Domme*. Much of the walls and a fine gateway on the E. are still standing. On the W. are the ruins of the château, formerly called *Domme-Vieille*, which existed before the town, and was besieged by Simon de Montfort in 1215. From the *Place* before the church one may look down over the precipice into the valley of the Dordogne. The *Hôtel de Ville* has fragments of the XIV. c.]

To the l. of the line to S. Denis is the beautiful gothic *Château de Paluel* of XI. c. and XV. c., flanked by towers. Near it are the Roman remains of *La Salvie*, surrounded by stone coffins. Then the railway, passing beneath the castle of *Braulen*, follows the Dordogne to—

48 k. *Calviac*. 1 k. r. of the station is a ferry over the Dordogne to *S. Mondane*, an exceedingly pretty village in a wooded hollow of the hills, with an old church, whence it is a lovely walk up a rocky gorge to the *Château de Fénelon*, which stands grandly at the end of a promontory. Few families have

given more illustrious servants to Church and State in France than that of Fénelon, of whom was Bertrand de Salignac, Marquis de Fénelon, the distinguished soldier who, when ambassador from France to England under Charles IX., refused to undertake the justification of the massacre of S. Bartholomew to Queen Elizabeth, saying to his king, 'Adressez-vous, sire, à ceux qui vous l'ont conseillé.' Of this family also was that Marquis Antoine de Fénelon, of whom the Grand Condé said that he was 'également propre pour la conversation, pour la guerre, et pour le cabinet.' Finally, in this old château was born (Aug. 6, 1651), his nephew, François de Salignac de-la-Motte Fénelon, whose great charm of manner, even more than his talents, brought him into notice at the court of Louis XIV., where personal graces were so highly esteemed. 'C'était un esprit coquet,' says S. Simon, 'qui, depuis des personnes les plus puissantes jusqu'à l'ouvrier et au laquais, cherchait à être goûté et voulait plaire, et ses talents en ce genre secondaient parfaitement ses désirs.' His treatises on education led to his appointment, by Louis XIV., as tutor to that unmanageable Duc de Bourgogne of whom S. Simon wrote—'Il naquit terrible, et, dans sa première jeunesse, faisoit trembler.' The ascendancy of Fénelon over Madame de Maintenon, and the boldness with which he marked out her line of duty, soon made him one of the most important personages in France, and he was appointed by the king to the archbishopric of Cambrai, upon the condition that he only remained in his diocese for the time enforced by the canons of the Church, and spent all the rest of the year at court. But his adoption of the quietist views of Mme. Guyon, and of her theories on divine love, condemned by Bossuet and Bourdaloue, led to the fall of Fénelon from court influence in 1695, and to his banishment to his archbishopric, whence he kept up by letter an animated discussion with Bossuet. The urgency of his rival with the court of Rome eventually led to the public condemnation of Fénelon's book, *Maximes des Saints*. He received the news at Cambrai as he was about to enter the pulpit, immediately took submission to the Church as his theme, announced the condemnation of his book, and concluded by expressing his complete acquiescence in the decision of the Pope. It was soon after this that the publication of *Telemachus* gave Fénelon a European reputation,

but additionally irritated the king, who fancied himself described in *Idoménée*. The rest of Fénelon's life was devoted to the assiduous and noble fulfilment of his episcopal duties. His declining years were saddened by the death of his beloved pupil, the then saintly Duc de Bourgogne, with whom he had kept up an affectionate correspondence, and whom he had fully impressed with the maxim that kings are made for their subjects and not the subjects for kings. The bishop died in January 1715, occupied to the last with paternal anxiety for his diocese, but full

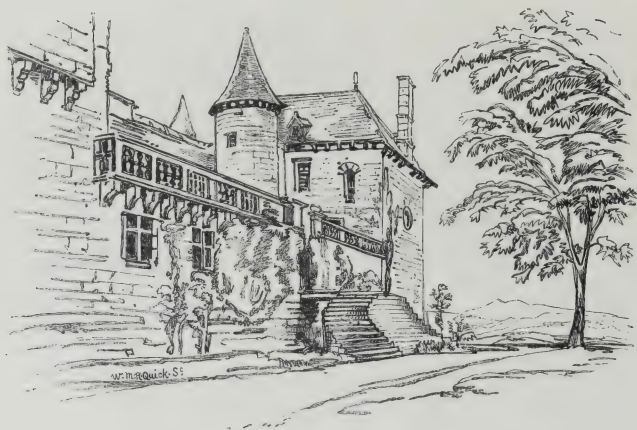


CHÂTEAU DE FÉNELON.

of hope and peace for himself. Two of his great-nephews had a certain celebrity in their time, Gabriel de Salignac, Marquis de Fénelon, killed at the battle of Rancoux, and Jean-Baptiste de Salignac, Abbé de Fénelon, almoner of Marie Leczinska, who died on the scaffold in 1794.

Fénelon is a noble and perfect specimen of a château of the xv. c. and xvi. c., and is unrivalled in position. A portcullised gate leads into the outer enclosure, which has a walk upon the well-defended walls, with glorious views of the mountain valleys with their villages and rivers. After making the complete circuit

of this court, one reaches the entrance of the second court, the centre of which is occupied by the massive building of the main structure—a solid feudal fortress on the side towards the land, while on the side towards the precipice is an exquisite terraced platform approached, from a very curious perron, by a draw-bridge which isolates it at night. The whole is brilliant with flowers in spring and summer, and the view is unspeakably lovely over the many windings of the valley of the Dordogne,



TERRACE, FÉNELON.

with its towers and castles, and its varied background of purple hills, breaking into cliffs towards the river. The Grande Salle has a fine stone chimney-piece.

The line continues up the valley of the Dordogne, with its woods and rocks, to—

57 k. *Cazoules*, whence there is an omnibus to *Souillac*. Here the magnificent church, formerly abbatial, dates from the XII. c. It is very massive externally, with polygonal apses. The mosque-like interior is a Latin cross, and has a single nave with a gothic arcade along each wall, surmounted by a gallery, and with two

great cupolas. A third cupola is at the cross of the transepts.<sup>1</sup> The choir is semicircular, with a range of romanesque windows under the vaulting. The high altar is under the cross, and the choir, with its stalls, is behind it : three polygonal chapels open from the apse.

Over the W. door is a representation of the Last Judgment, between throned figures—S. Peter and an abbot, and beneath this is an extraordinary, probably unique pillar, and part of another, composed of a mass of beasts rending and tearing each



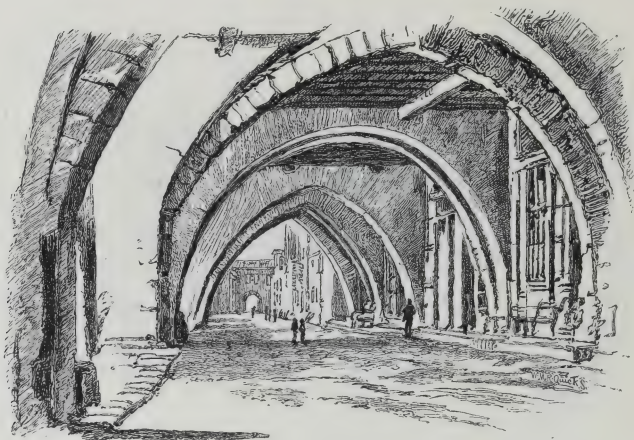
SOUILLAC.

other. To find anything analogous to these strange sculptures it is necessary to turn to Iceland and Scandinavia, to Anglo-Saxon manuscripts, or to certain Hindoo sculptures. But in the pillars at Souillac there is an effort at imitation of nature, which would lead to the supposition that, though the sculptors derived their first ideas from North-European works, they turned to nature when they came to execution. A bearded figure in movement is represented at either side.

<sup>1</sup>The church is only 205 feet long internally, including the porch, and is 100 feet across the transepts.

In the centre of the town is the ruined belfry of the old parish church, destroyed when the abbey church was adopted as parochial. The original parish church is now a most picturesque ruin, and a splendid subject artistically. Over the portal is a relief of Christ throned between two saints.]

563 k. *Belvès*, an ancient town, with houses of XIII. c., XIV. c., and XV. c.; a church of XIV. c. and XV. c.; a feudal tower of XIII. c., joining a château of XV. c.; a belfry of



ARCADES OF MONTPAZIER.

XV. c.; a renaissance house, etc. At *Siorac-de-Belvès* are great remains of an old castle.

580 k. *Le Got*.

An omnibus meets the early and late trains twice a day (those who arrive by other trains must telegraph to be met) for the curious hill-set town of *Montpazier* (Hotel: *du Commerce*—unusually good and clean), which was built by Edward I. of England in 1284, and is little altered from his time. The town is a perfect square, walled all round, and intersected by rectangular streets

originally ending in six gates, of which three still exist, and centring in the market-place, surrounded by huge arcades, through which carriages drive under the houses. The perfect regularity which exists in the plan of the town, all built at the same time, is carried out in the uniformity with which all the houses are constructed, and in the narrow alleys which separate them. The most remarkable house is the *Maison du Chapitre*, with gothic windows. The *Caserne* has fine gothic doorway and windows.

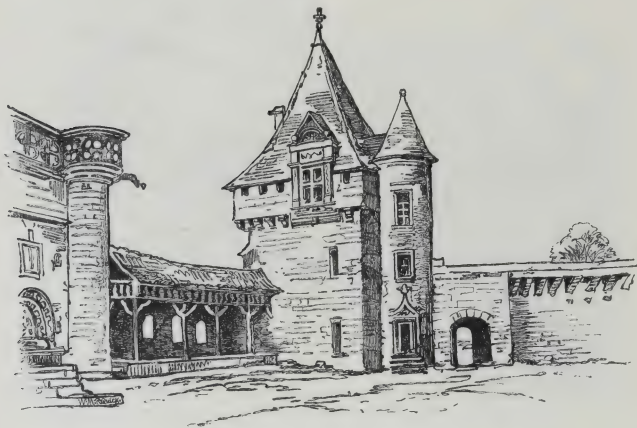


STREET, MONTPAZIER.

In the vineyards, detached from the town, are some remains of the castle. It is said that the open rectangular form of the town marked the confidence which was shown by its builders in a time of peace, as well as its name—*Mons pacis*. The church, which stands near the market-place, dates from the xiv. c. to the xvi. c. It is a single nave with an apse of splendid vaulting, with fine old stall-work, and with chapels at the sides entered by arches of different heights.

It is a pleasant drive of 7 k., by hill and dale, and past the old *Château S. Germain*, to where the grand *Château de Biron*

crowns a far-seen eminence with its immense constructions. The little town was fortified by the family of Gontault, of whom the earliest known member was Gaston de Gontalt, Baron de Biron, who died in 1374. A road winds on the ramparts to the gate of the principal court, on one side of which are the chapel and a picturesque pavilion of the xvii. c.<sup>1</sup> Through this pavilion visitors are conducted to a walk on the walls by which they reach the kitchen with its monumental cistern and fireplace. The huge Salle de Réception is still very perfect. Another stair



PAVILION, CHÂTEAU DE BIRON.

leads to the Salle de Justice, and the Salle des Conférences—all huge, desolate, and unfurnished. The library still retains paintings of angels, and the motto, 'Non exaudio,' repeated upon its beams. The hinges and decorations of shutters and doors are beautiful specimens of metal-work. A graceful newel stair leads to the roof; the gothic vaulting which surmounts it being all of one piece of stone, purposely of a lighter kind than the rest of the construction. In the cour d'honneur, which has a well

<sup>1</sup> Visitors are not allowed to sketch within the walls of the Château de Biron.

and a portico with a fine view, are a few rooms still inhabited by the young Marquis de Biron when he comes here every summer ; but the whole castle was pillaged during the great Revolution, only one huge marble table remaining from an earlier time.

Biron was made a duchy in 1598 by Henri IV. in favour of his faithless friend, Charles de Gontault, Maréchal de Biron, governor of Burgundy, ambassador to Queen Elizabeth, hero of a hundred battles, whose life, as a young man, had been saved by the king in person, and who had been loaded with honours and riches by his master. Yet, with a degree of pride which amounted to madness, Biron constantly boasted that Henri owed his crown to his services, and complained of the king's ingratitude. Finally, he entered into a treasonable correspondence with Spain, though, finding himself deserted by his co-conspirators, he stopped short in time, confessed his faults, and implored the king's pardon. Henri IV. freely forgave him, believing his repentance to be sincere, and, at the same time, tried to occupy his restless spirit by sending him as ambassador-extraordinary to England, and afterwards (1602) to Switzerland. Only a year elapsed, however, before the king was again warned that his friend was conspiring against him. He summoned Biron to Fontainebleau, where he again urged him to confess, promising him full forgiveness ; but he continued to deny all knowledge of a plot, the proofs of which were in the king's hands. 'M. de Biron,' said Henri for the last time, 'you know that I love you : only tell the truth, and I will forgive you all.' Biron continued to declare that he had nothing to tell. The king looked at him reproachfully, and said : 'Then, M. de Biron—farewell !' In the ante-chamber he was arrested and sent to the Bastille. There, the treasonable letters which he had written were shown to him, and, feeling all was lost, he implored his life. His old mother, widow of the great Maréchal de Biron, wrote a touching letter to the king to the same effect ; his brothers and brother-in-law flung themselves at the king's feet ; but it was too late. Henri spoke with sorrowful pity to the suppliants, but 'for the good of his children and his people, he could not interfere with the course of justice.' The only favour which the family obtained was that Biron should be executed in the court of the Bastille instead of upon the Place de Grève.

The father of the Duc de Biron, the Maréchal Armand de Gontault, a hero of Arques and Ivry, had fallen in the battle of Épernay, and his grandfather, Jean de Gontault, was mortally wounded at S. Quentin in 1557, but since the time of the duke the family has produced no illustrious members, except the young Marquis Louis Antoine, who died in 1788. It was this high-minded Frenchman who heard Admiral Rodney, detained in France by his debts when the American war broke out, swearing at the conduct of the French, and boasting that if he was free he should soon subdue the Americans and destroy the French fleet. Forthwith he paid the debts of the Englishman and set him free, saying: 'Partez, monsieur; allez essayer de remplir vos promesses: les Français ne veulent pas se prévaloir des obstacles qui vous empêchaient de les accomplir; c'est par leur seule vaillance qu'ils mettent leurs ennemis hors de combat.'

The castle chapel is a singular building of two storeys. The lower, of flamboyant architecture, on the level of the town, serves as the parish church; the upper, of the beginning of the XVI. c., opens upon the level of the castle court, whence it is entered by a wide flamboyant portal. In the centre is the tomb of the founder, Pons de Gontault, lord of Montferrand and Carbonnières, who died in 1524, with reliefs upon its four sides, and his reclining statue. On the r., in a chapel, is the tomb of an archbishop of the family, who is represented again, with Pons de Gontault, kneeling before a Pieta, in figures of wonderful expression. An Entombment, with many figures, is also full of character.

Only 4 k. from Biron is *La-Capelle-Biron*, the native place of Bernard Palissy.

587 k. *Villefranche-de-Belvès*. On l. is the château de *Sermet*, of 1616, with an older tower. At *Besse* (6 k. N.E.) is a cromlech of twelve large stones, arranged in a circle round a thirteenth. The church is romanesque with a curiously-sculptured portal. The renaissance château was restored under Louis XV.

593 k. *Sauveterre-de-Fumel*, has a fine old gothic church and XIII. c. castle. At 1 k., on the l., are seen the ruined

towers of the *Château de Bagel*. On the r. is *S. Front*, whose old church has a curious lofty circular battlemented apse.

602 k. *Cuzorn*.

6 k. N.W. is the ruined XIII. c. *Château de Gavaudun*, which belonged to the family of Belzunce.

608 k. *Monsempron-Libos*, a junction station (see below). *Monsempron* has a very curious romanesque church, of considerable architectural interest, with a choir, which is chiefly xv. c., and a renaissance W. portal:

[An excursion of 10 k. N.E. may be made to the important and interesting *Château de Bonaguil*, built 1450, for the family of Roquefeuil—a picturesque mass of square and round towers, with a polygonal keep and an outer enclosure, the walls of which are pierced for cannon, and are the earliest example in France of this means of defence. The castle, which belongs to the town of Fumel, is well preserved.]

[Most travellers will turn aside E. at the junction station of Monsempron-Libos, by the picturesque valley of the Lot, to—

609 k. (from Paris) *Fumel* (Hotel: *de la Poste*), whence the interesting excursion (8 k. N.E.) to the *Château de Bonaguil* (see above) may be made.

621 k. *Duravel*, at the foot of steep rocks above the Lot, has a romanesque church with a crypt. The town was vainly besieged by the English under Robert Knolles.

626 k. *Puy-l'Évêque*, in the vine land. The town, on a hill on l., has a church of XIV. c. and XVI. c., with a flamboyant portal beneath a great square tower. A fortress tower is of XIII. c. A xv. c. house in the *Rue Bial* has a sculptured portal. There is a fine suspension bridge over the river.

633 k. *Castelfranc*, has a very picturesque bastide of the XIII. c., which belonged to the bishops of Cahors.

640 k. *Luzech*, now usually looked upon as the *Uxellodunum* of

the Gauls. The town (2 k. S.E.), which belonged to the bishops of Cahors, has a ruined XIII. c. castle. Near it are the remains of the Gaulish *Oppidum de l'Impernal*.

644 k. *Parnac*. From the line we see the (xv. c.) *Château de l'Angle*, then, after crossing the Lot, the renaissance *Château de Grézette*; then, following the river bank, we have a most grand view of—

650 k. *Merquès*, with the intensely picturesque, still inhabited XIII. c. château of the bishops of Cahors, rising gloriously from



PONT VALENTRE, CAHORS.

perpendicular precipices above the limpid river—a splendid subject for artists. The ruined castle of *Pradines*, built by the English, is seen on the l. before reaching —

658 k. *Cahors* (Hotels : *de l'Europe*—best ; *des Ambassadeurs*), the ancient *Divona*. On approaching the episcopal city, the extraordinary bridge known as the *Pont Valentré*, or *Pont de la Calandre*, is seen upon the r. It is the most beautiful and complete bridge which has anywhere remained in existence from the XIII. c. Built across the Lot in 1251, it united the walls of the town, and consists of six pointed arches, on the central and two

extreme piles of which stand three towers, that in the centre being square, but those at the ends wider on one side than the other. From the level of the bridge battlemented stairs lead to the first floor of each of these towers. The bank of the river opposite the town is lined by high limestone cliffs, so that on that side the bridge could only be approached sideways, whether from up or down the stream, between the cliffs and the river. On that side, therefore, the approach was fortified by a small castle, which commanded the road and the lower heights of the cliffs, and had a double gate which allowed entrance at a right angle to the level of the bridge outside the first tower. The parapets of this first tower were battlemented, and communicated on one side, by a staircase equally battlemented, with the upper defences of the castle. Its boldly projecting machicolations (*moucharabis*) made the defenders certain of crushing their assailants, because the weights thrown down could only fall before the embrasures of the gates. After passing through the machicolated portal of the first tower, the first half of the bridge was entered, which was commanded by the great central tower, ascended by a staircase contained in a continuation of one of the breakwaters. This central tower was also defended by a gate. After passing this, the second half of the bridge was entered, commanded by a third tower, defended by machicolations. Finally, on the side towards the town, another gate defended the approach to the third tower, which was ascended by an embattled staircase, resting on a flying buttress. The breakwaters served as refuges, and were embattled, so as to guard the bridge, whilst cutting the river. Unfortunately, owing to recent restorations, the bridge looks almost new, and in spite of its quaint setting of rocks, is ruined from an artistic point of view.

Opposite the Hôtel de France is the picturesque xvii. c. brick tower of the *Lycée*. Hence, following the Boulevard Gambetta as far as the Place Thiars, we may see on the l. the little Roman gateway of some baths, known as *Porte de Diane*. On the r. rises the *Palace*, built by Pope John XXII., with a great square tower. Born at Cahors early in the xiv. c., Jacques d'Euse was the second cobbler's son who had sat on the throne of S. Peter. In turn tutor to the royal children of Naples, bishop of Fréjus, bishop of Avignon, cardinal of Porto, the Conclave of Lyons raised him

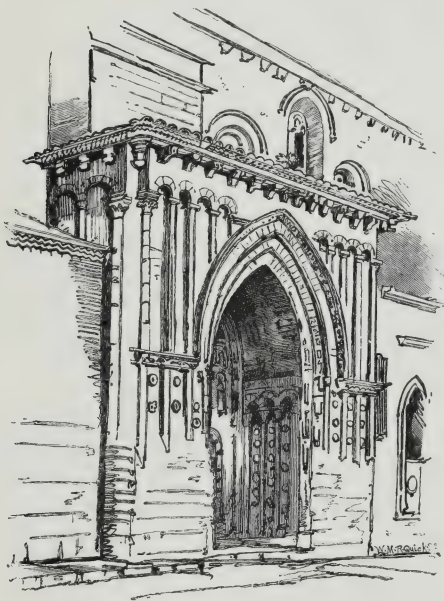
to the Pontificate in 1316. The Italian cardinals consented to his election, after having exacted a promise that he would never mount horse or mule till he should set out on his return to Italy. He kept his vow; but after his coronation at Lyons, he quietly dropped down the Rhône in a boat to Avignon, and there fixed the seat of his pontificate. Worldly, cruel, avaricious, and even accused of heresy by his contemporaries, he tormented the world till the age of nearly ninety. Though to his native place he was boundlessly generous, he inspired greater terror there than anywhere else, because he had actually caused Hugues Géraud, then bishop of Cahors, to be flayed alive and torn asunder by wild horses, on an accusation of compassing his life by the use of magical arts.

Close to the palace of the pope is the xiv. c. church of *Notre Dame*, and the *Place Lafayette*, with a monument in honour of the soldiers who fell in defence of their country in 1870-71. At the back of the church, the Rue Soubirons and its ramifications lead, like Edinburgh wynds, to the lower town. Here is the *Château Royal*, where the Sénéchal de Quercy resided, with a tower of the xiv. c. The narrow street ends at the Place des Petites Boucheries, whence the cathedral is reached by the Rue Clément Marot, which recalls the birth, in 1495, of the poet-author of the *Roman de la Rose*, the devoted valet-de-chambre of Marguerite de Valois.

The *Cathedral of S. Étienne* was reconsecrated by Calixtus II. in 1119, and its principal buildings are probably of that date, though a much earlier has been assigned to them. The W. front, which has a fine rose-window, only dates from the xiv. c. Hence a flight of steps leads down to the level of the nave, which has two cupolas, apparently built in imitation of those at Périgueux, and resting on the same massive pillars, between which gothic chapels have been here constructed. There is no central tower. The gothic vaulting of the choir is of 1293. The vast windows, of the same date, were formerly filled with rich glass, of which only a single fragment remains. In the chapel of the Virgin is the tomb of its founder, Bishop Sicard de Montaigu, who died in 1300. The frescoes, discovered under the whitewash in the choir, and dating from 1315, have all been repainted; and the ancient figures of S. Genulphe, the apostle of Cahors, and his

successor, S. Gaubert, once in one of the cupolas, no longer exist. In one of the chapels are some frescoes of the time of Louis XII. The pretty little cloister, recalling that of Cadouin on a small scale, was built by Bishop Antoine de Luzech (1494—1509). A three-lobed S. portal is very graceful.

The N. portal, though dilapidated, and with its base buried



CATHEDRAL PORCH, CAHORS.

in the earth, is, however, the most remarkable point in the cathedral. In this a porch, with a cradle roof, overshadows the two gothic bays of the portal, which are of lowly height in order to leave room for the sculptures of the lintel and tympanum. On the lintel, under low trefoil arches, are ranged the apostles. In the centre of the tympanum is the figure of Christ, perhaps the noblest sculpture in western France, surmounted by two ranges

of bas-reliefs, representing Jesus and the Woman of Samaria, the Stoning of S. Stephen, the Life of S. Genulphe, etc.

‘Le Christ occupe le centre dans une auréole allongée. Cette belle sculpture contemporaine, ou peu s’en faut, de celle de la porte de Vézelay, n’en a pas la sécheresse ni l’âpreté. Mieux modelée, plus savante, sans accuser les tendances au réalisme des écoles du Nord ni l’afféterie de celle de Toulouse, elle indique un état relativement avancé sur une voie très-large, une recherche du beau dans la forme, qui n’existe nul part ailleurs sur le sol français à la même époque.’—*Viollet le Duc*.

Behind the cathedral a beautiful promenade extends along the river side. Beyond the gothic *Pont Neuf* rise the picturesque ruins of a *Dominican convent*. On the l. is the *Maison Henri IV.*, or *Roaldès*, of the xv. c., one of its windows beautifully decorated with a sculpture of roses; and beyond this *S. Urcisse*, a good early xiii. c. church. Hence a broad street leads to the Allées Fénelon, at the entrance to which stands a statue of Gambetta, born at Cahors in 1838. On one side is the theatre, opposite which the river is reached by the Rue des Boulevards, a narrow street containing the *Maison Pézet*, a splendidly decorated house of the Renaissance.

7 k. (on the road to Villefranche-de-Rouergue) is the fine xvii. c. château of *Arcambal*, in a district abounding in dolmens.

8 k. in the direction of Montauban is the interesting roman-  
esque church of *Le Montat*.

[For the line from Cahors to Capdenac see later.]

[A road leads to (57 k.) Gramet (on the line from Brive to Figéac), passing (34 k.) *La-Bastide-Murat*, of which King Joachim Murat was a native. 7½ k. S.E. of this is *Caniac*, with a romanesque church, with the shrine of S. Nymphaise in its crypt.]

The line from Cahors to join the southern railway to Montauban, passes through a desolate barren country of white limestone. Continuing the line to the S. from Cahors, we pass—

684 k. *Montpézat*. 5 k. l. is the little hill-set town of *Montpézat* (with a small clean inn), like a mountain town in the Abruzzi. It has arcades of the same character as those at Montpazier, though smaller. The town ends in a grassy platform, where its old women sit knitting and gossiping in the shade of a great stone crucifix. All around extends a vast expanse of country, almost painfully distinct in the perfectly clear atmosphere, from



CHURCH OF MONTPÉZAT.

the delicate tints of the pink and blue distance, to the nearer hills with their vineyards dotted with white villages and farmhouses, and the different white roads which unite below the hill, after winding over lowland and upland for ten miles of their course. Close beneath is the XIII. c. church, with its magnificent decaying rose-window, its bold parapets and rough roofs of conical tiles; the single lofty vaulted nave of the church ending in an apse, which forms the choir. At the entrance of this are

two tombs of early bishops, and around it hangs a curious narrow xv. c. tapestry, representing the legend of S. Martin. Admirable stall-work remains, and several curious early reliquaries and diptychs.

To the r. is the loftily situated bastide of *Montalzat*.

‘Entre Figéac, Cahors, et Montauban, toute la zone calcaire a la plus grande ressemblance avec les causses orientaux de l’Aveyron et de la Lozère: mêmes étendues monotones, pier-reuses, recouvertes d’un rare gazon, même rareté des eaux courantes, mêmes gouffres en forme d’entonnoirs où se perdent les eaux de pluie, mêmes sources pures jaillissant à la base des falaises dans les vallées qui découpent le plateau, la plus grande différence dans l’aspect du pays provient de la moins grande élévation du sol et de la douceur relative du climat.’—*Élisée Reclus*.

698 k. *Caussade* (Hotel: *Besse*). The church has an octagonal brick belfry surmounted by a crocketed stone spire, and mounted upon a fortified stone tower. This, to the traveller coming from the north, is the first perfect specimen of the characteristic Toulousan architecture, with which he will afterwards become familiar.

[A road leads E. from Caussade to (51 k.) *Villefranche-de-Rouergue*, by (21 k.) *Caylux*, a picturesquely situated town, overlooked by a ruined castle of XIII. c. and xv. c. The (xiv. c.) church is fortified. 3 k. N. is the pilgrimage chapel of *Notre Dame de Livron*.]

722 k. Montauban, see ch. v.]

Continuing the line from Monsempron-Libos to Agen, we come to—

614 k. *Trentels-Ladignac*. *Trentels* has a XIII. c. church.

624 k. *Penne-d’Agenais*. Considerable ruins exist of a castle, taken by Simon de Montfort in 1212, by the English in the xiv. c., and the Catholics and Protestants in xvi. c.

One of the town gates remains. 3 k. S.E. are the ruins of *Castel-Gaillard*.

[There is a branch from Penne to (9 k.) *Villeneuve-sur-Lot* (Hotels: *Lamouroux*; *de France*), a bastide of 1264, which belonged to the English from 1279 to 1337. In the xvi. c. the town, besieged by Marguerite de Valois, was under the command of a young Ciotat, whose father was in the hands of the enemy. The prisoner was brought beneath the ramparts to exhort the town to surrender, as the only means of saving his life. The young man, with four brave companions, pretending to parley, descended from the walls, dispersed the escort, and brought back his father in safety, and Villeneuve held out successfully. Like all the bastides, the town has rectangular streets, meeting at a central market-place surrounded by arcades (cornières) of xiii. c. On the side towards the Lot are xiii. c. ramparts, and two gates, with their high towers, still stand. The central arch of the xiii. c. bridge was rebuilt under Louis XIII. 1 k. N.E. is the *Abbaye d'Eysses*, turned into a prison. 3 k. S.W. is *Pujols*, a walled village of the xiii. c.]

636 k. *La Roque-Timbaut*. 1 k. l. is the village, with ruined walls and castle, and a xv. c. chapel.

An excursion may be made by (2½ k.) *Bourdiels*, with a xv. c. church and remains of a house of the Templars, to (5 k.) *Haute-fage*, a most picturesque place, overlooked by a lofty decorated tower built by Léonard and Antoine de la Rovère, bishops of Agen, in the xvi. c. This now serves as belfry to the xv. c. church, once the chapel of the castle, and which contains a miraculous spring and black image of the Virgin.

An excursion of 12 k. W. may be made to *Beauville*, an ancient bastide, with ruined ramparts and xiii. c. church.

The line passes (l.) the ruined château of *Bajamont*.

651 k. *Agen*, see ch. v.

The line from Limoges to Toulouse by Montauban passes—

429 k. (from Paris) *La Meyze*.

4 k. S.E., at *Roche-l'Abeille*, are a XIII. c. church, a dolmen, and ruins of a château, which was long the resort of a band of coiners.

442 k. *S. Yrieix* (Hotel : *du Faisan*—good). The little town on the Loue, founded by the monk Yrieux at the end of the VI. c., contains a very fine early gothic collegiate church, called *Le Moutier*. The porch dates from the beginning of XII. c. ; the rest was all built, as it now stands, in twenty-seven months, May 17, 1181—Aug. 25, 1183. The church forms a Latin cross, having a nave without aisles, except in the first bay, but three parallel choirs, that in the centre ending in a three-sided apse, which was added or rebuilt in the middle of the XIII. c., those at the sides terminating in flat walls.

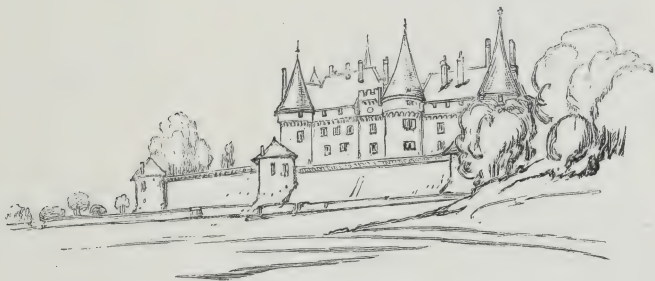
A gothic portal opens from the S. wall, beneath a frieze which is half romanesque, half gothic, with a figure of Christ throned in the centre. Above this is a triple lancet window of great beauty. The nave, choir, and transepts are surrounded by an arcaded gallery resting upon corbels. The tower, at the W. end, has a storey of three-lobed romanesque arches ; two windows, each divided into two lights, adorn each of the four faces of the upper storey. In the sacristy are three beautiful reliquaries, one of the XII. c., the two others of the XIII. c. On the r. of the dark entrance stands a miraculous image of the Virgin, the railing in front of it being covered with ex-votos of the oddest kind.

451 k. *Coussac-Bonneval*. The fine château of *Bonneval* is XV. c. restored, and has great machicolated towers. The church has a *lanterne des morts* of the XIII. c.

456 k. *S. Julien-le-Vendonnois.*

6 k. S.S.W., in the valley of the Vézère, is the picturesque town of *Ségur*, with curious old houses, a romanesque chapel, and a ruined castle.

468 k. *Pompadour.* The *Château de Pompadour* is a grand xv. c. castle with huge towers and conical roofs, preserving its outer bastions intact, with a complete circle of bastion towers, all still inhabited by dependants. Antoinette Poisson, the butcher's daughter, who became



CHÂTEAU DE POMPADOUR.

the mistress of Louis XIV., for whom Pompadour was erected into a marquisate, never lived here. At her death the estate was inherited by Choiseul, who made a *haras* near the castle, which is still kept up. Arthur Young (1787) mentions that the horses at Pompadour had to be confined at night, on account of wolves, 'so common as to be a great plague to the people.'

2 k. N.W. is the curious XII. c. church of *Arnac*, a single nave ending in an apse, and with a transept formed by an apse on either side. On the façade are three romanesque statues in niches.

15 k. E. is *Vigeois*, with a romanesque church which belonged to a Benedictine abbey. The road crosses the Loyre opposite (8 k.) the *Chartreuse de Glandier*, a most picturesque spot, where the monks were re-installed in 1874.

4 k. S.S.E. is the interesting little church of *Beyssac*, bearing the arms of Pope Innocent VI. (Étienne Aubert), who was born in the parish, at the hamlet of *Monts*. The partially ruined *Château de la Rivière* (1 k. S.) is used as a succursale to the haras of Pompadour.

478 k. *Vignols-S.-Solve*.

3 k. S.W. is *S. Bonnet-la-Rivière*, which has a very curious circular romanesque church with an ambulatory.

483 k. *Objat*.

2 k. N.W. is *S. Cyr-la-Roche*, with a xv. c. church, whence (at 6 k.) one may reach Le Saillant (see below). Near this the line from Thiviers will fall in.

490 k. *Le Burg*.

2 k. E. is *S. Viance*, where the church has a fine XIII. c. reliquary. 10 k. W. is *Ayen*, which gives the name to a duchy attached to the house of Noailles. On a huge buttress outside the church is a *fanal funéraire*, and further in the same direction (at 14 k.) is *S. Robert*, with a XII. c. church. To the l. of the road (at 6 k. from Burg), the ruined castle of *Yssandon* is passed.

There is a public carriage from Le Burg to *Allassac*, which is only 3 k. from *Le Saillant* (see below). 8 k. from Saillant is the picturesquely situated village of *Combourn*, with a ruined castle. 6 k. from Allassac is *Donzenac*, with a fine belfry and walls of XIV. c.; all this district is full of beauty.

502 k. *Brive* (Hotel: *de Bordeaux*—an excellent old-fashioned inn, with friendly people, where the table-d'hôte, in hot weather, is spread under the vine-covered berceau in the garden; a capital centre for excursions, as several railways meet here). Brive is a pretty place, with boulevards of plane-trees, lined by handsome houses of the last century,

each having its little garden full of lilacs and magnolias. These enclose the old town, a labyrinth of narrow streets of rugged pavement, converging at the market-place, which contains the vast church of *S. Martin*, dating partly from the XII. c., partly from the XVI. c., and altered in the XVIII. c. It has an immensely lofty nave, divided from its narrow side aisles by huge circular pillars. There are many admirable old houses and tourelles in the winding streets. The *Seminary* has a beautiful renaissance screen of slender columns, with the portal in the centre. The church of *S. Libéral* is XIV. c. Statues commemorate Marshal Brune and Dr. Majour, benefactors of the town. 2 k. distant on the Toulouse road are the pilgrimage *Chapel and Grotto of S. Anthony of Padua*.

The most important excursions to be made from Brive are—1. Rocamadour; 2. Tulle and Gimel; 3. Uzerche; 4. Obazine. Other places worth visiting are—5. Turenne; 6. Martel; 7. Pompadour and S. Yrieux; 8. Hautefort and Excideuil. Those who stay long at Brive will also drive to (20 k.; carriage, 15 fr.) *Le Saillant*, a picturesque old village and bridge, with an old manor-house where Mirabeau used to stay, a little below a gorge through which the little river Vézère rushes in pretty cascades. This excursion, however, is less worth while than the others.

[The road from Brive to (36 k.) Souillac (see p. 374), passes (8 k.) *Noailles*, the cradle of the famous family of that name. In the church are enamelled reliquaries of the XIII. c. (3 k. W. is the ruined *Château de Couzage*). At 10 k. is the *Château de la Faye*, a modern building replacing an old residence of the Ducs de Noailles, but with fine xv. c. sculptures used in its construction.]

[A pleasant drive of four hours, through wooded upland country, leads to (31 k.) Uzerche, passing through the village of *Donzenac*, which has a fine church spire. At the farmhouses along the road, and in all this part of France, we see how the pigs

and goats are completely part of the family, the former often lying asleep with their heads in the lap of the housewife, who sits with her knitting by the wayside, to be amused by a chance carriage. From solitary houses huge dogs usually spring out and follow for some distance; they are often dangerous from seizing horses by the throat, but seldom attack foot passengers. There is a steep descent before reaching Uzerche, which covers the opposite hill.



CASTLE OF UZERCHE.

*Uzerche* (Hotel : *Sargat*—good, clean, and reasonable, with a charming view from its garden).

‘The view of the town of Uzarch, covering a conical hill, rising in the hollow of an amphitheatre of wood, and surrounded at its feet by a noble river, is unique. Derry, in Ireland, has something of its form, but wants some of its richest features. The water-scenes from the town itself, and immediately after passing it, are delicious.’—*Arthur Young*, 1787.

The town occupies a promontory, surrounded by the Vézère, retains its old walls and gates, and has streets which are a history of domestic architecture from the XII. c. to the XVII. c. There is no end to the picturesque subjects, which might occupy an artist for months. At the summit of the hill rises the noble cruciform



GATE OF UZERCHE.

church of the XI. c. and XII. c., with a gabled tower like that of S. Junien.

‘Le clocher d’Uzerche est construit en granit, et les faces diagonales de l’étage octogone sont portées par des encorbellements intérieurs. Le beffroi, de charpente, repose sur une voûte en calotte à base octagonale, percée à son sommet d’une lunette pour le passage des cloches.’—*Voillet le Duc*.

Several parts of the church are fortified, and retain their great machicolations, but those on the W. tower have been recently destroyed. A boy with a lanthorn shows the crypt, which is entered from the exterior. Here a number of priests took refuge during the revolution, this part of the town, defended by its own walls, belonging entirely to the clergy. At the end of a crypt is a tomb, the sanctity of which is supposed to cure



CHURCH OF UZERCHE.

lunatics, who are often shut up here with that object! Corpses are still often laid in its hollow for six months before being buried elsewhere.]

[A line runs E. to Ussel, for the most part through desolate country. But an excursion should be made by the railway from Brive as far as Tulle and Gimel, to which the line runs through mountain-forests or along the banks of the sparkling Corrèze. The railway passes—

11 k. *Obazine*, 3 k. from the village, which is reached more pleasantly by the charming drive, through woods and pastures, from Brive (carriage, 10 fr.) A beautiful road, winding through ancient chestnut woods, leads up the hill from the station to Obazine (an excellent country inn, where artists may stay with comfort), which clusters round the remains of the magnificent



CHURCH TOWER, OBAZINE.

abbey founded by S. Étienne d'Obazine, who died at the abbey of Bonaigue in 1159, after a long life of good works and miracles, which are still the topic of the forest-villages in these parts. The noble cruciform church, of the XII. c., is one of the purest and finest specimens of its date. It has a cradle-vaulted nave with side aisles (only a fragment of that which originally existed), and a stone cupola over the cross, surmounted by a low octagonal tower. The apse is completely romanesque, but the rest of the

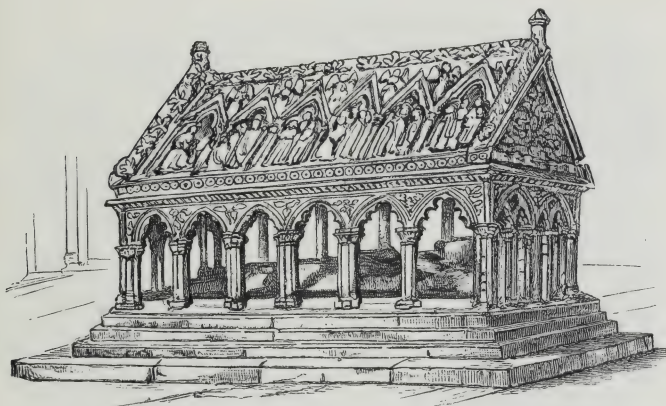
church early gothic. The N. transept has a long staircase connecting the church with the monastery. In the same transept is a magnificent *armoïre* contemporary with the church. Several objects of interest of XII. c. and XIII. c. are preserved in the curious two-storeyed sacristy, which has windows with designs in lead.



THE NUN'S STAIRCASE, OBAZINE.

The S. transept contains the glorious tomb of the founder, to which his relics were transported in 1280—one of the most remarkable sepulchral monuments in France. The sleeping figure of S. Étienne, clad in sacerdotal robes, lies under a canopy supported on all sides by open arches of exquisite delicacy. The spandrels above the arches are filled with beautiful leaf sculpture, and a band of little leaves supports the cornice under the canopy.

The sloping roof of the sarcophagus-canopy is covered on the N. with arcades, filled with figures of the monks and nuns of Obazine and Coyroux, children of S. Étienne, bringing their works, manual and intellectual, as offerings to the Virgin and Child, throned in the last arch. On the S. the monks and nuns are represented as received into the heavenly life by their protection. The figures are marvellous in drapery and expression. The spandrils above are filled with lovely representations of angels, and a beautiful garland of leaves runs along the summit.



TOMB OF ST. ÉTIENNE, OBAZINE.

Beneath the whole is a band of roses. In the tympanum at the foot of the tomb is a vine, and at the head are an oak, a pear, and a cherry, symbolic of the earthly work of the monks.

To the N. of the church is the *Abbey*, where some of the later buildings are still entire, and are occupied by sixteen nuns, who are the Providence of the surrounding country, and who maintain here as large an orphanage as their limited resources allow. In the charming garden is a large fountain, formed from a single block of stone. The romanesque chapter-house, supported by columns, now used as a chapel for the orphans, is still entire. It was here that S. Étienne rested, with his first companions, Bernard and

Pierre, till his translation to the church. Below the ruins of the kitchen a rushing stream of clear water falls into a large reservoir, and amid the walnut-groves on the hill above is the still efficient canal cut in the rock by S. Étienne to bring to his new foundation the springs which rise in abundance near the (now ruined) monastery of nuns at *Coyroux*, also founded by S. Étienne. Lovely gorges, richly clothed with vines and walnuts, surround Obazine in all directions. A road leads S. from Obazine to



CHAPTER-HOUSE, TULLE.

*Beynat*, where, near the hamlet of Brugeilles, is the dolmen called *La Cabane des Fées*.

18 k. *Cornil*, has a XII. c. castle.

26 k. *Tulle* (Hotels: *Notre Dame*; *de Lyon*). Tulle is not seen from the railway, but lies in a hollow of the hills—a long narrow town, divided by the clear Corrèze, rushing under many bridges. It is said that Christianity was first preached at Tulle by S. Martial, the apostle of Aquitaine in the I. c., but its religious history really dates from the foundation of its monastery of

S. Michel, *c.* 360, by S. Martin of Tours, after whom it was afterwards called. This monastery continued to exist till its conventual church was made episcopal by Pope John XXII. in 1318, and its last abbot, Arnold de Saint-Astier, became the first bishop.

The *Cathedral*, of the beginning of the XII. c., has a beautiful tower and lofty stone spire, and is celebrated in modern times for its miraculous image of S. Joseph. Its plan is that of a basilica, without choir or transepts, and its interior, of romanesque changing into early gothic, has little beauty. But the *Cloister*, now used as a mason's yard, forms the approach to a monastic chapter-house of XII. c., adorned with rich zigzag ornament. In the square behind the cathedral is a very interesting XV. c. house, known as *la Maison de l'Abbé*. The handsome modern *Évêché* looks down upon the cathedral from the opposite hill. Several dolmens exist in the vicinity of Tulle.

The manufacture of tulles, to which the place gave a name, has been long since abandoned here, and is transferred to Calais.

The whole district is rich in antiquities. At *Naves* (5 k. N.) are Roman ruins known as *Les Arènes de Tintignac*, and near it the tumulus of *Chaunac* and the feudal mound of *Châtelard*. At *Laguenne* (2 k. S.) is a XII. c. church containing curious inscriptions and a singular dove of enamelled copper suspended from the roof. A house of the XIV. c. was built by Cardinal Sudre, who was born at Laguenne. A road leads S.E. from Tulle to the gorges of the Dordogne near Auriac and S. Privat, and to *La Roche Carillac*, with its ruined castle. At *S. Martin-la-Méanne* is the fine *Cascade de Crèvesac*. At *Servièrès*, a once fortified town, is an old castle of the Turenne.

[A railway is in construction from Tulle to (85 k.) Aurillac. It will pass (30 k.) *Argentat*, on the Dordogne, which here becomes navigable, but only for *argentats*—flat boats which do not draw more than three feet of water.]

Up into the hills of the Corrèze, and into the masses of the chestnut forests, through exquisite scenery, ascends the railway after leaving Tulle, and on one of the high ridges is—

39 k. *Gimel*, a desolate little station (no carriage) in a wild forest country, only here and there an old farmhouse, each with

its own little shrine and stone crucifix, and, about a mile from the station (turning r.), a rambling village, intensely picturesque, possessing two lofty ancient stone crucifixes and, a church with a peculiar flat W. tower pierced with four arches for bells, and a curious XII. c. reliquary. Below this is a stone bridge at a



FALLS OF GIMEL.

beautiful point amongst rocks, where the river Montane leaps down to the valley. A tiny path just beyond the bridge leads through the garden of a peasant to the finest view of the upper fall, which is perhaps the most beautiful, though there is a second and a third fall lower down.

56 k. *Rosiers*. 3 k. are the ruins of the *Château de Maumon*.

the birthplace of the Popes Clement VI. and Gregory XI. The country now becomes wild and heathy.

62 k. *Egletons*. The church has XIII. c. reliquaries. 4 k. is the fine ruined *Château de Vendadour*, of XII. c. and XV. c. The *Château de Lieuteret* was built in the XVII. c. by the widow of the Constable de Montmorency. The road from Egletons to Ussel passes through *S. Angel*, which has a very curious XII. c. priory church, with a triple nave. The square apse was added in the XIV. c. The buildings of the priory (XV. c.) are now the presbytery.

68 k. *Soudeilles*. The church has a XIV. c. tomb and a curious reliquary.

81 k. *Meymac*. The important romanesque church belonged to an abbey. There is a feudal tower of XV. c. The triple porch is of the XI. c., the three apses of XIII. c.

94 k. Ussel, see *South-Eastern France*.

‘Le territoire, nu, triste, est fort élevé en moyenne, et l’on peut y voyager pendant des journées entières en se maintenant à sept ou huit cents mètres d’altitude: nulle région en France n’offre plus de continuité dans ses plateaux que ces espaces granitiques, parcourus des troupeaux de boeufs; aussi le pays est-il encore très-dépourvu de grandes voies de communication; sur la carte des chemins de fer français, c’est autour de ce territoire que se trouve la maille la plus large du réseau.’—*Élisée Reclus*.

The district to the S. of Ussel has a certain wild grandeur. Excursions may be made to the gorges of *Roche-le-Peyroux*, on the Diège, a tributary of the Dordogne.]

[For the line from Brive to (79 k.) Thiviers, see p. 352.]

[A line of 72 k. connects Brive with Périgueux, passing—

9 k. *Larche*. The church of *S. Cernin-de-Larche* is XII. c. The scenery of the *Vallée de la Roche* is picturesque. Near this are the dolmens of *La Palaine* and *La Chassagne*. A little S.E. is *Chasteau*, with a picturesque neighbourhood, in which the artist will find much to attract him in the fortified rock of *Pille-Brive*;

the ruined xiv. c. *Château de Couzage* in the forest of the same name ; and several rocky valleys and caves.

19 k. *Terrasson*, which has a gothic church and other remains of a Benedictine abbey.

25 k. *Condat*, which has a château of 1540 and a house of the knights of Malta. The line passes l. the *Château de Rastignac*, before reaching *Thénon*.

52 k. *Milhac-d'Auberoche*. 2 k. l. is the modern *Château de la Baisse*, with an ancient machicolated tower.]

Leaving Brive by the beautiful line towards the S., we reach—

518 k. (from Paris) *Turenne*. The great castle which rises on the r. was—almost till the Revolution—the seat of viscounts who exercised a sovereign jurisdiction over a certain number of towns in the neighbourhood. A number of houses are of the xiii. c., xiv. c., and xv. c., and two grand towers of the castle remain, a circular tower—*Tour de César*—of the xiii. c., and the huge square keep of the xiv. c. At the village of *Nazareth* (W.) are houses of xiv. c. and xv. c. *Jugeais*, close by, has an ancient château. Nearly facing the station of *Turenne* (l.) is the old *Château de Linoire* ; then, on r., the restored xvi. c. *Château de Couze* ; on the l. *Cavagnac*, with a xiii. c. castle. A little E. is *Collonges*, with many curious old houses and a church with a romanesque tower.

523 k. *Quatre-Routes*.

3 k. r. is *Cazillac*, with its feudal fortress. After crossing some open ground, the rocks supporting the plateau of *Puy d'Issolud* are seen on l.

530 k. *S. Denis*, where the line from *Le Buisson* and *Sarlat* (see p. 367) will fall in on r.

7 k. on this line is *Martel (en Quercy)*, which has a beautiful xv. c. church, with a xii. c. portal, on which the Last Judgment is sculptured, and a tower of 1513. The *Hôtel de Ville* is xiv. c. with a battlemented belfry and fine carved chimney-piece of xvii. c. Near this a house of xii. c. and xiv. c., which is shown as that in which Henri Court-Mantel, eldest son of Henry II. of England, died in 1183, immediately after pillaging the sanctuary of Rocamadour, for which his contemporaries regarded his premature end as a punishment. The house is really of later date, and probably replaces that in which the prince died. Many houses are of xiv. c., xv. c., and xvi. c. A tower of xiii. c. has served as a prison.

[A road leads E. from S. Denis to (3 k.) *Vayrac*, which has a xv. c. church, with a fortified apse. A few k. S. of this is *Carennac*, with a very interesting romanesque church, ruins of a Cluniac priory, and the *Maison Tillac*, containing a splendid renaissance chimney-piece.

From Vayrac, a somewhat intricate road leads E. to *Beaulieu*, an old fortified town, rather difficult of access, but well worth a visit. The magnificent church of xii. c. and xiii. c., which belonged to a famous Benedictine abbey, has a gothic façade and a glorious S. portal decorated with reliefs, those on the r. representing Daniel in the Lions' Den, Avarice and Luxury; those on the l. the Temptation of Christ and His Victory over Satan. At the sides are statues of the Virgin and Christ, and half-length reliefs of SS. Peter and Paul. In the tympanum is the Last Judgment. The interior has a triple nave with little tribunes, transept with an octagonal tower in the centre, and central apse surrounded by an ambulatory with three radiating chapels. In the sacristy are reliquaries of xii. c. and xiii. c. A precious enamelled statue of the Virgin is xii. c. A xii. c. chapel was formerly the parish church. Several houses are xiii. c., xiv. c., and xvi. c., and opposite the church is a restored house of xv. c. with a remarkable chimney.

8 k. S. of Beaulieu is *Bretonoux*, a town built at once in 1279, and retaining two of the gates of its old fortifications. At *Gintrac*, near this, are the ruins of the castle of *Taillifer*.

It is well worth while to visit the picturesque ruined castle of

*Castelnau-de-Bretonoux*, on a rock separated by a natural rift from its chain of hills, with a splendid view over the valleys of the Dordogne and Cère. The encircling ramparts are flanked by great towers at the angles. In the centre is a XIII. c. donjon decorated with machicolations of XV. c. The ancient audience chamber is preserved; a beautiful upper hall is lighted by romanesque windows; the XIV. c. or XV. c. chapel has remains of frescoes and simple stall-work of XV. c. The ancient collegiate church, now parochial, is of 1330-31, and has a stone *banc seigneuriale*, XV. c. stalls, an altar with a wooden *rétable* of XV. c., renaissance glass, and a painted pulpit of time of Louis XIV. At *Bonneviolle* is a little romanesque church.]

On the l. of the railway is seen the plateau of *Puy d'Issolud*, the ancient Uxellodunum (high-hill), where the Gaulish chieftain Lucterius, the friend of Vercingetorix, took refuge after the fall of Alesia.<sup>1</sup> The garrison, protected by their walls of natural rock, held out for a long time, being well provisioned and supplied with an abundant spring. But eventually, by underground passages, Caesar contrived to turn aside the waters of their spring, and then thirst compelled them to capitulate. With them fell the last fortress of Gallic liberty. All those who had borne arms had their hands cut off, that they might carry terror into the rest of the kingdom; and Lucterius was reserved, with Vercingetorix, to swell the triumph of Caesar.

‘Ce fut la dernière bataille de la liberté gauloise.’—*Henri Martin*.

The railway now begins to perform an extraordinary curve, to leave the rich plain of vines and walnuts, and to ascend perpetually. On l. are the XVI. c. château and the XV. c. church of *Floirac*. Then the castle of *Mirandol* rises

<sup>1</sup> See *South-Eastern France*.

above the precipices of the Tourmente and the Dordogne. At the summit of the pass, which is reached by the railway, is—

537 k. *Montvalent*. Above the gorge on r. is seen the village of *Gluge*, with an old romanesque church and the fortified (xiv. c.) cavern of *Taillifer*. Then we cross a stony plain—*Le Causse de Gramat*—the waters of which are all lost in rocky chasms, recalling those of Calabria.

549 k. *Rocamadour* (Hotels: *des Templiers*; *S. Marie*), the most interesting place in this part of France.

At the station a number of omnibuses wait,<sup>1</sup> and for 10 c. (during the time of the pilgrimages in May and September, otherwise 1 fr.) convey us over 3 k. of desolate country, which give no idea of what is beyond, till we reach a little gothic chapel and the ruins of the *Hôpital de S. Jean*, intended as a fortified resting-place for pilgrims. The octagonal stone lanthorn still exists where a lamp guided them to their refuge at night, close to the first gate leading to the 'bourg.' Hence the town is seen hanging over the edge of the opposite precipice, piled house upon house, with its sanctuaries wedged in half way up the cliffs, and, at the top of all, the castle. We descend into the valley of the Alzou, a deep gulf of green, known as *La Vallée Ténébreuse*,<sup>2</sup> and the pilgrims, who have arrived by our train, descend with us in a crowd. Many of these take a rocky path to the r.—'the Pilgrims' Way'—which leads direct to the sanctuaries. A second and a third gate open from the lower

<sup>1</sup> On the few occasions when there are not likely to be pilgrims, the omnibus only meets the train once in the day. Those who wish to return by the 5.20 express, which does not stop at Rocamadour, must drive to catch the train at *Gramat* (1 hr.), and must then make a strict agreement with the driver for 5 fr.

<sup>2</sup> So called in the bull of Pope Pius II.

road to the little town, which is full of xv. c. houses, one of them very rich in sculpture. The artist may find a glorious subject in the tall yellow gate and the quaint houses in the cool shadows beyond, with their oleanders in tubs, whilst in



ROCAMADOUR.

the foreground vines are clustering over the time-stained walls, and clinging in festoons from a terraced parapet which supports a number of flowering plants in old vases—green, yellow, and red. One of the best houses is in the Rue de la Couronnerie, so called from the crowning of the rebel Henri Court-Mantel, son of Henry II. of England, as

king of Aquitaine. There are some remains of the *Château de la Charrette*—a gothic portal and a vaulted hall now used as a wine-cellar. A flight of 215 steps, ascended by the faithful on their knees, leads hence to the churches. Near



ASCENT TO THE SANCTUARIES, ROCAMADOUR.

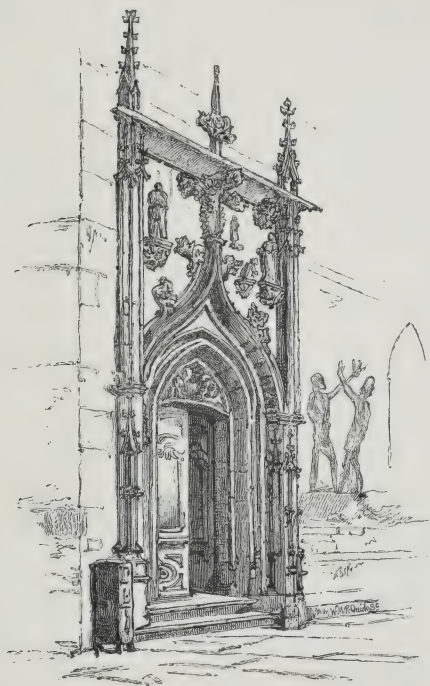
the top, the steps are intercepted by a group of buildings—relic shops, the *Hôtel des Templiers*, and the excellent *Restaurant S. Marie*, which supplies comfortable lodging to travellers.

More relic shops, a gothic gate, and a most picturesque winding stair under heavy gothic arches and a gallery in the

convent, lead to the extraordinary court which recalls the Cappucini of Amalfi, overhung by stupendous rocks and surrounded by the buildings of the sanctuary. These, with a quaint tourelle on the side towards the valley, belong to the *Palace of the Bishops of Cahors*. We next enter the *Chapelle de S. Jean*—the *Baptistery* containing the beautiful tomb of Arnaldi de Valon, Knight of S. John of Jerusalem, with his effigy at eighty, the age at which he died. An older branch of the family brought a lawsuit to compel the removal of this tomb from its original position—the place of honour on the r. Then comes the *Chapelle de S. Blaise*, then that of *S. Anne*, with a beautiful rose-window.

A flight of steps now descends into the lower *Chapel of S. Amadour*, dating from 1166, and covered with frescoes, one of which represents the finding of the incorruptible body of S. Amadour, and another the visit of S. Saturnin of Toulouse and S. Martial of Limoges to the saint, when he lived here as a hermit. In this chapel there is an admirable stone pulpit. Over the altar are the relics of S. Amadour. The original reliquary is still to be seen on the l., with the marks of the fire by which it was nearly consumed by the Huguenots. Above the entrance to the lower church of *S. Sauveur*, a stair leads to the upper church, which retains its rough pavement—a vast vaulted rectangular hall, frescoed all over with representations of illustrious pilgrims, including, on the l., S. Louis, Robert d'Artois, Charles d'Anjou, Alphonse de Poitiers, Alphonse de Boulogne who came here in 1245, and Louis XI., with the date 1463. On the r. are Charles le Bel and Marie de Luxembourg, his wife, with John, King of Bohemia, pilgrims in 1324; and John, then Duke of Normandy, in 1344. The chapel would be gaudy if it were

not for the dim light from the stained windows, in which the figures of the nuns gliding in and out are mysteriously visible. A huge crucifix stands in the centre.



ENTRANCE TO THE MIRACULOUS CHAPEL, ROCAMADOUR.

A graceful open gallery leads from the chapel of S. Sauveur to that of the Virgin, *La Chapelle Miraculeuse*, containing the famous black image, before which Henry II. (on his second pilgrimage here) made his vow of recon-

ciliation with Becket. The chapel was rebuilt by Denis de Bar, bishop of Tulle, in 1479. It is entered by a beautiful gothic portal, above which S. Joseph appears on one side, on the other the Annunciation, with God the Father in benediction above. The cabbage-leaf decorations are exquisitely sculptured. At the side, are remains of a fresco of the 'Dance of Death.' On the W., the Chapel of the Virgin is walled by the living rock; but this and the rest of the walls are covered with crutches, manacles of Christian captives taken by the Saracens, and other votive offerings; and a little ship, offered by a naval captain hangs from the rocky roof. The walls are also incrustured with marble tablets of 'Reconnaissance à Notre Dame de Rocamadour,' of 'Merci à ma Bonne Mère.' A little picture is very interesting, as having been offered by M. et Mme. de Lamothe-Fénelon, in gratitude for the cure of their son, then an infant, afterwards the famous archbishop of Cambrai. In accordance with her will, the mother of Fénelon is also buried in the vestibule of this chapel. On the altar is the statue of the Madonna, said to have been brought to these solitudes by Zacchaeus, the publican of the Gospels, who is affirmed to have lived here in a hermitage, before going to Levroux, where he died, and is honoured under the name of S. Sylvain. On the r. wall are two exquisite flamboyant tabernacles. The number of banners hanging from the galleries, the pictures, cases of jewels and other offerings to the Madonna, and the votive candles ever burning in a girandole, give splendid effects of colour and the picturesqueness of an Italian sanctuary. The bell hanging in the vaulting of the chapel, and supposed to be that of the original oratory of the hermit Amadour, is

believed never to be rung except by supernatural hands. It is considered to be one of the earliest bells in France, and was brought from Rome.

On emerging from this chapel, we find on the r. a cavern containing the tomb of S. Amadour the first pilgrim to the hermitage of Zacchaeus, and founder of the Madonna shrine. The venerable figure of Amadour is seen through the bars of a grating, between which the peasants throw sous, so that, at the end of a great day of pilgrimage, the reclining statue is almost covered with copper pieces. Curious old stone candelabra at the sides of the tomb await the candles which are offered at it. A monument in the wall close by commemorates Benjamin Caillac, by whom the pilgrimage of Rocamadour was revived in recent days.

Opposite to the Chapel of the Virgin is that of *S. Michel*, more entirely a cavern. A great sword preserved here is said to be that of Henri Court-Mantel, eldest son of Henry II. of England, left here in exchange when he took away the famous Durandel of Roland, vowed to the sanctuary when he passed it on his way to Spain, and sent hither after the battle of Roncesvalles. Hence galleries wind along the edge of the precipice, every projecting ledge being occupied by oleanders and other flowers. 216 steps lead to the *Castle*, which may also be reached by a *Chemin de la Croix*, winding through thickest of cytizus and laburnum, to a Gethsemane and a S. Sépulcre in a grotto, supported by pillars, given by different votaries. From beneath the great cross on the highest point of the rock, which came from Jerusalem, and was brought hither by a barefooted pilgrimage, the Bishop of Cahors preaches during the great fête—‘avec

sa voix de tonnerre'—between Sept. 8 and 15, when the whole valley is illuminated, and all the pilgrims bear torches. Here the missionaries of Rocamadour have their residence, and thence they go forth on their excursions of piety and charity.

An excursion may be made to (3 k.) the source of the *Ouyse*, and the little neighbouring lake called *Le Gouffre de S. Sauveur*.

3 k. from the station of Rocamadour is *Alvignac*, where the patients lodge who use the waters of *Miers*. The road hither passes close to the curious gulf and cavern of *Le Réveillon*.

3 k. beyond Rocamadour the pretty fall called *Le Saut de la Pucelle* is seen on r.

556 k. *Gramat* (Hotel : *de Bordeaux*), has churches of xv. c. and xvi. c.

The neighbourhood, especially the valley of the Alzon towards Rocamadour, is full of picturesque and wild scenery.

*Le Gouffre de Bède*, in the desolate 'Causse,' is an extraordinary chasm filled with culture, and recalling the latomiae of Syracuse, and still more the famous Pozzo di Santulla, near Alatri. The bottom of the hollow is shaded by noble walnut-trees, but labourers are not obliged, as at Santulla, to be let down by cords: a narrow fissure in the rocks allows them to pass with the beasts employed in their work.

573 k. *Assier*, has the very interesting remains—a façade adorned with medallions and a grand staircase—of the noble *Château* built by Galliot de Genoillac, grand-master of artillery under François I. A number of the houses in the village are adorned with fragments from the château. The beautiful church, also built by Galliot (c. 1546), con-

tains his tomb, which he constructed in his lifetime, a sarcophagus bearing his reclining statue, and with a bas-relief at the side on which he is represented in relief, with all the engines of artillery. Near the station is a dolmen. At *Livernon* (5 k. S.W.) is the fine dolmen of *Pierre Martine*.

592 k. *Figeac* (Hotels : *des Ambassadeurs*—good rooms and food, horrors ; *des Voyageurs*), which owes its origin to a monastery founded by Pépin le Bref in 755, surrounded by walls in the XI. c. Taken twice by the English in the XIV. c., pillaged by the Protestants in the XVI. c., and ravaged by bandits in the XVII. c., Figeac, on the r. bank of the river Célé, is more a town of the past than of the present. Its curious narrow winding streets centre in a square, *La Place Basse*, which contains the market-house, with its circular arcades covered by a pointed roof of XVI. c. In the *Rue Gambetta*, near this, is a very fine old house, with romanesque windows.

The principal church, *S. Sauveur*, formerly belonged to a Benedictine abbey subject to Conques. Built at the end of the XI. c., it was repaired in the XIV. c., when a fine romanesque portal was destroyed to make way for the wretched W. façade and its tower. The interior is stately and striking in spite of changes. The plan is a Latin cross with three E. apses : at the intersection of the transepts is a tower surmounted by a dome of the XVII. c. All the upper part of the nave and transepts seems to be later than the lower, which, according to an inscription in the nave, was consecrated by Gerard II., bishop of Cahors. The S. side is the best preserved, but even here, over the romanesque arcades, is a gothic gallery of XIV. c. The choir

retains complete its ancient romanesque character, though it bears the singular inscription—‘*Dieu m’a ornée, 1540 : Dieu m’a réparée, 1761.*’ The bénitiers rest on corinthian capitals reversed. From the S. transept opens a beautiful XIII. c. *Chapter House* of two aisles, the vaulting of which is sustained by two isolated pillars. On the exterior of the church a line of very curious corbels remains, evidently replaced from the earlier building.



LES HALLES, FIGEAC.

Near the bridge is the *Château de Balènes*, sold by Edward III. of England in the year of his death to the consuls of Figeac, and adorned with roses and shamrocks. For a time it was used as a Palais de Justice ; now it is a school. It has very beautiful gothic doors and windows. Close to the Rue Ortabadial (abbot's garden) is an exceedingly beautiful house, of which the façade is lighted on the first floor by eight windows, united two and two under four gothic arches, and resting on little columns, of which the

capitals and bases are composed of delicately sculptured foliage, without mouldings. Quatrefeuilles of similar form are pierced in the tympanums. On one of the side walls rises, in turret form, an octagonal chimney sustained by little columns, of which the capitals are adorned with figures. Turning hence to the *Place Champollion* (so called from the famous orientalist who was born close by in 1790), we find a house, with three beautiful double windows with rich tympanums, under gothic arches adorned with crocket foliage of the XIV. c.

Quite at the top of the town, above a little public garden, is the *Church of Notre Dame de Puy*, of the XII. c., consisting of a wide nave of seven bays, surrounded by an aisle and terminating in three little bays with apses. The upper part of the church is lighted by XIII. c. windows. Before the principal apse rises an immense altar-piece of 1696.

‘Quatre colonnes torses, d’un travail exquis, soutiennent un large fronton couvert d’une profusion de moulures. Ça et là, un goût épuré peut reprendre, il est vrai, des détails ou mal placés ou bizarres à l’excès, mais il est impossible de ne pas reconnaître et de ne pas admirer la magnificence de l’ensemble. Peu de boiseries du même temps pourraient entrer en comparaison avec celles-là, et l’exécution matérielle me semble au-dessus de tout éloge.’—*Prosper Mérimée*.

On the hills above Figeac, at *Lissac* and *Cingle*, still remain two of the four *Aiguilles* which once marked the bounds of the sanctuary of the abbey of S. Sauveur. They were also used to support torches to guide travellers lost amongst the hills, and bring them to the town in the hollow.

7 k. W. of Figeac are the XIV. c. castle of *Camboulit*, and the XV. c. *Château de Ceint d’Eau*.

[The road from Figeac to (79 k.) Cahors passes (14 k.)

*Frontenac*, with some remains of a Roman temple near the church. Another road (78 k.) by the *Vallée du Célé* passes (30 k.) *Marcillac*, near which is the curious stalactite cavern called *Grotte de Marcillac*. A third road (69 k.), by the *Causse de Gramat*, passes (46 k.) the *Moulin de S. Hilaire*, near which, at *Murcens* (1 k.), are very curious remains of a Gaulish fortress.

598 k. *Capdenac*. (Hotel: *Raynal*—annexed to the railway buffet). The town is situated on the opposite bank of the Lot, in a most picturesque position. It was important in the middle-ages, and in the xvi. c. became one of the great strongholds of Calvinism. A suspension bridge connects it with the station. There are remains of the ancient gates. The *Château de Sully*, on the ramparts, was sometimes inhabited by the minister (who was Seigneur of Capdenac) after the death of Henri IV. At the foot of the rocks which overhang the village is *La Fontaine de César*, approached by a descent of 130 steps, defended by loopholed walls.

[A line of great interest leads E. from Capdenac towards Rodez and Mende, see ch. viii.]

[The line to Cahors turns W. from Capdenac by—

14 k. *Toirac*, which has a fortified church.

25 k. *Carjac*, with remains of a castle of the bishops of Cahors. 3½ k. is the curious abyss called *Gouffre de l'Antony*, quite worth visiting, and near it the ruins of a conventual church founded by S. Nymphaise.

32 k. *Calvignac*, has an old château.

36 k. *S. Martin-Labouval*. The huge château of *Génevières*, which belonged to Waifre, Duc d'Aquitaine, rises on a precipice above the Lot. The buildings, of xiii. c., xv. c., and xvi. c., are well preserved. The neighbouring *Causse de Limogne* abounds in dolmens.

41 k. *S. Cirq-la-Popie*, on a rock above the l. bank of the Lot,

has a ruined XIII. c. castle, a fine xv. c. church, and a number of old houses. It is a picturesque and interesting place. *Conduchet* has a xvi. c. château.

53 k. *S. Géry*, has a number of subterranean refuges and a tumulus in its commune. At *Vers* are remains of a Roman aqueduct, which took to Cahors the waters of the fountain of Polémic. The line becomes very picturesque on passing the defile of *Tustal*.

72 k. Cahors, see p. 382.]

Continuing the line to the S., we come to—

606 k. *Naussac*.  $4\frac{1}{2}$  k. S.E. is the curious old town of *Peyrusse*, which is seen on the l. 6 k. W. is the ruined castle of *Balaguier*. Then, on emerging from a tunnel, we see the xv. c. *Château de la Roque*, and, further on, the *Château de la Case*. The valley is very prettily wooded.

612 k. *Salles-Courbatier*. In this neighbourhood are a number of dolmens. On the r. we pass the *Château de Rousset*.

617 k. *Villeneuve*. The village is 4 k. W. of the station. The church has two opposite apses, that to the W. of XII. c., that to the E., as the greater part of the church, of XIV. c. The two gateways and many houses are of xv. c. We see (l.) the *Château de Vouzac*, and frequently cross the *Algousse*, before reaching—

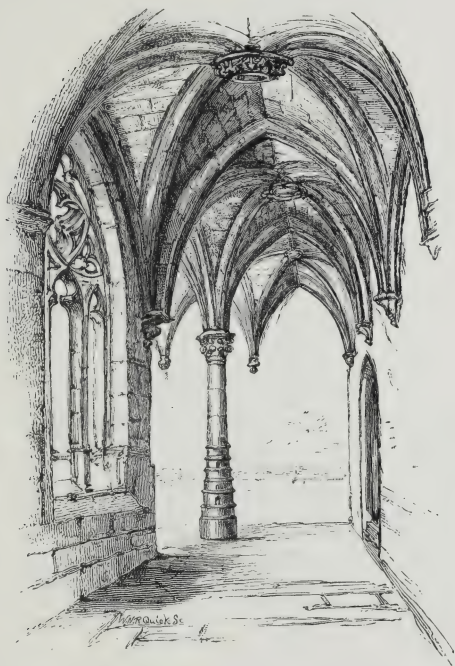
628 k. *Villefranche-de-Rouergue* (Hotels: *Grand Soleil*—very good; *Notre Dame*). The town was founded c. 1252, and received from Alphonse de Poitiers, Comte de Toulouse, the number of immunities to which it owes its name. Taken by the Black Prince, it was the first to give, in 1368, the signal for the contest which ended in the expulsion of the English from Guienne. In 1554

the Protestant chiefs who had stirred up the religious dissensions were hung by Montluc from the windows of the Hôtel de Ville, which the Protestant inhabitants afterwards avenged by the murder of the Catholic governor sent by Henri IV.

The town centres round a square surrounded by arcades, and containing a very fine xv. c. house (there is another in the next street). The walk under the arcades is continued under the huge tower of the *Church of Notre Dame*, which encloses its splendid entrance. The church is a single nave of xiv. c. and xv. c., flanked by chapels, with a central apse, and two side apses forming transepts. In the central apse are rose-windows: that on the r. xiv. c.; that on the l. xv. c. Between the principal apse and that on the N. is a hexagonal tower, crowned by a balustrade and spire. The choir possesses a stone pulpit and splendid wood-carving. A curious sculpture of the Sacrifice of Isaac is below the W. tribune.

One must turn l. from the station to reach *La Chartreuse*, which is on the opposite side of the Aveyron from the town. It is now converted into a hospital, but its immense buildings are well worth visiting. The *Church*, a single nave ending in a seven-sided apse, contains very fine xv. c. wood-carving. On the l. is the entrance of the *Little Cloister*, a masterpiece of late gothic, with four arcades divided by mullions on either side. In the corner is a renaissance fountain. From the smaller, we enter the *Great Cloister*, where the simple gothic arcades are divided by buttresses. The refectory, of three bays, preserves its beautiful pulpit. A service

in the church is well worth attending. The writer was at the hospital on the festival of Corpus Domini, when the strange procession of maimed, blind, halt, and dwarfs was very touching, as, carefully conducted by the sisters



IN THE LITTLE CLOISTER, VILLEFRANCHE-DE-ROUERGUE.

of charity, it passed chanting through the cloisters, or knelt in the open air before altars of flowers under the old lime trees full of the delicious scent of their June bloom.

The plateaux of Le Rouergue, too poor to produce

wheat, are occupied by *segales*, or rye-fields; but they are very rich in mineral treasures—coal, anthracite, iron, lead, and zinc.

Excursions may be made from Villefranche to (2 k. N.W.) the ruins of *Notre-Dame-de-Treize-Pierres*, with a church used as a barn. 2 k. N. is the *Château de Graves*, flanked by round towers, taken in 1562 by Montluc, who put all its defenders to the sword.

The railway passes the plain of *Mespoul*, said to have been the site of the Gaulish city of Carentomagus. Then crossing the Aveyron, the ruined *Church of La Madeleine* is seen (l.) under a rock. Then (l.) *Morlhon*, with the ruins of a castle which Du Guesclin took from the English. On the river (r.) is the *Château d'Orlhovac*, XIII. c. to XVI. c.

638 k. *Monteils*. The Aveyron now enters a deep rocky gorge, from which it and the railway emerge under the castle of Najac. Few lines in France have such a singular and beautiful course as this through the deep winding défiles of the Aveyron.

644 k. *Najac*, a place of exquisite beauty (there is no carriage at the station unless a letter has been previously sent to the *Hôtel du Midi*).

From the *Pont de la Frégeaire*, over the Aveyron, built in 1288, it is a steep and fatiguing walk up into the town, which stands on a great height, and with its old gates, the pavements of its streets formed of the natural rock, and its houses of XIII. c., XIV. c., and XV. c., is very picturesque. On the highest point of the hill is the *Castle*, originally built in 1110 by Bertrand, son of Raymond IV., comte de

Toulouse, and rebuilt by Alphonse de Poitiers in 1252. Occupied successively by the English (xiv. c. and xv. c.), by the Ligueurs (1590), and by the Croquants (c. 1643), it was sold for 12 fr. at the Revolution, and, after being used as a quarry, was resold for 1,500 fr. to the present proprietor !



NAJAC.

The castle has two lines of fortifications ; the first, flanked by square towers, surrounds three sides of the second, a vast rectangle formed by thick ramparts and flanked by four round towers, a square tower, probably older than the others, and a magnificent cylindrical keep.

A little below the castle, on a rocky platform, is the contemporaneous *Church*, with a straight E. end and two lateral chapels of XIII. c. The W. porch is approached by a staircase and surmounted by a rose-window. The XIII. c. lancet windows have the singularity of being closed by slabs of stone, which are pierced with quatrefeuilles.



ABBEY OF BELLOC.

An artist will do well to spend a few days at Najac.

654 k. *La Guépie*, at the confluence of the Aveyron and Viaur, a river which rises in the Levezon and has a course of 162 k., much of which is through rocky gorges.

'Sa vallée,—on pourrait presque dire son tortueux précipice,—est une des merveilles de la France.'—*Joanne*, '*Géographie de l'Aveyron*.'

On the r. bank of the Vaur is *S. Martin-la-Guépie*, with an old bridge and ruined castle of xvi. c. After emerging from a rocky defile, we see (r.) the *Château de Belpech*, xv. c., and further on (r.) the church and château of *Varen*.

663 k. *Lexos* (Hotel : *Nationale*). This is only a village



CHÂTEAU DE CORNISSON.

of eight houses, all cafés or hotels ; but the situation, as a junction station, is so central, that the traveller, who is not very particular, may do much worse than sleep here for a few nights and make excursions from hence.

3 k. N.E. is the romanesque church of *Varen*, where the choir terminates in a straight wall, but has apsidal chapels. The first

storey of the tower, which alone is XI. c. or XII. c., has three buttresses on each side. S. of the church is a château of XIV. c. or XV. c.

11 k. (carriage, 5 fr.) is a rich wooded valley, overflowing with corn and wine, and close to the road is the ruined Cistercian



HÔTEL DE VILLE, S. ANTONIN.

*Abbaye de Belloc* (Beaulieu), founded 1141, but for the most part rebuilt XIII. c., XIV. c., and XVII. c. The church (now used as a store for wine) is a single nave of five bays, with a transept and apse lighted by unusually long lancet windows. The rose-windows of the W. end and transepts are strikingly beautiful and well preserved.

2 k. further up the valley is the beautifully situated and still

inhabited *Château de Cornisson*—partly fortress, manor, and farmhouse. A winding path leads to it through the vines and clematis of the hill-side. It is approached by a very picturesque little gateway, which had its portcullis.

[A line connects Lexos with Montauban, passing—

13 k. S. *Antonin* (Hotel: *Albouy*—very clean and good. No omnibus at station), a very pretty place, with lovely views of river, rocks, and woods, but with thoroughly French poplar scenery. The town, which owes its origin to a monastery founded by Pépin le Bref in 763, had its own Vicomtes, one of whom, Raymond-Jourdain, was famous as a troubadour. The church is modern, but S. Antonin possesses a precious and unique building in its romanesque *Hôtel de Ville* of the middle of XII. c.

‘Il est certainement l’un des plus curieux édifices civils de la France. Il servait de halle à rez-de-chausée. Le premier et le second étage contenaient chacun une salle et un cabinet. Une tour servant de beffroi couronnait un des côtés de la façade. . . . La construction de tout le monument est traitée avec soin, faite de pierre très-dure du pays; la sculpture est d’une finesse et d’une pureté remarquables; tous les profils sont d’un excellent style et taillés en perfection. De cuvettes de faïence émaillée, incrustées dans la pierre, ornaient certaines parties de la façade. Sur l’un des deux piliers qui coupent la claire-voie en trois travées, on remarque une statue d’un personnage couronné, tenant un livre à la main droite et de la gauche un long sceptre terminé par un oiseau; sur l’autre, un groupe d’Adam et Ève tentés par le serpent. Ces figures en ronde bosse, petite nature, sont d’un beau caractère et sculptées avec une extrême délicatesse de détails. La figure du personnage couronné a été l’occasion de quelques discussions. Quelques-uns ont voulu voir là Moïse, d’autres Charlemagne, d’autres un roi contemporain du monument. . . . Nous verrons dans cette statue le Christ dominateur.’  
—*Viollet le Duc, vi. 89.*

On leaving S. Antonin, the railway passes through a magnificent defile in the limestone cliffs above the Aveyron.

26 k. *Penne*. The caverned rock on the l. is crowned by the battered ruins of a famous *Château*, which has stood many sieges from Simon de Montfort, the English, the Routiers, and the Protestants.

33 k. *Bruniquel*. High upon a cliff on l. rises the magnificent *Château*, the older parts of which date from the XI. c. The chapel is of XII. c., the later part, with the beautiful gallery towards the Aveyron, of the Renaissance. The device *Rien sans*



CHÂTEAU DE BRUNIQUÉL.

*peine* (Penne) is to be seen, in allusion to the longing which the Vicomtes de Bruniquel had to possess the neighbouring château of Penne, which, however, they never obtained. The town has its old gate and houses of XIII. c., XIV. c., XV. c. Scarcely any artistic subject in France is finer than that formed by the noble château on its perpendicular precipices above the river, with its clear water and deep green shadows.

[An excursion of 10 k. S.E. may be made to *Puycelci*, a very

curious little fortified town, preserving its ancient walls and their ten towers of XIV. c. and XV. c. The church, of the same date, has a lofty XVIII. c. tower. In the *Maison Féral* is a fine XV. c. chimney-piece.]

39 k. *Montricoux*, with a castle of XIII. c., and a Templar church of XIV. c.



STREET OF CORDES.

46 k. *Nègrepélisse*. The gothic church has a stone spire on an octagonal tower.

59 k. Montauban, see ch. v.]

674 k. *Vindrac-Alaynac*, a desolate station.

An omnibus meets the trains for (6 k. *Cordes*—Cordua (Hotel: *du Nord*—good rooms, bad food), which rises conspicuous on an isolated hill, and is well worth a visit. The town was founded

in 1222 by Raymond VII., Count of Toulouse, and probably more than any other in France retains the characteristics of the XIII. c. It is a long ascent on foot from the point where the omnibus stops, as the hill is excessively steep. The town is entered on each side by its ancient gates, the *Portes des Houmets*, *du Fourmilier*, and *de la Jeanne*, and the main street is full of magnificent houses of the XIII. c. and XIV. c., most of them built so as to have shops on the ground floor, whilst the upper floors are lighted by splendidly decorated gothic windows. In front of several are old stone benches for the repose of wayfarers. The *Maison du Grand-Écuyer* is now used as a Hôtel de Ville; the *Maisons du Grand-Veneur* and *du Grand-Fauconnier* are perhaps the most remarkable of the other houses. Unfortunately most of the houses are modernised internally, though they retain their façades unaltered. On the façade of the *Maison du Grand-Veneur*, as on many other buildings in Cordes, is an iron bar with rings for an awning.

‘Quatre grandes arcades ogivales, bouchées aujourd’hui, ont leur base au niveau de la rue. Je ne pense pas qu’elles servissent de portes. . . . Les fenêtres du second étage sont plus ornées que les autres. Il y en a quatre, contenant chacune deux petites ogives géminées, surmontées d’une rose et séparées par une colonnette. Les archivoltes très-saillantes, retombent sur des colonnes engagées. Des têtes humaines, des animaux sont sculptés au sommet des arcs aigus, et une frise représentant une chasse surmonte cette rangée de fenêtres. . . . L’attique présente deux fenêtres géminées à cintre trilobé, entre lesquelles sont deux autres baies carrées. Des modillons sculptés soutiennent la toiture.’—*Prosper Mérimée*.

The church of *S. Michel* is of the XII. c. and XIV. c. In the *Halles*, in the centre of the town, is a well 100 ft. deep. Near the church of *Campes*, a little to the N., is a beautifully sculptured XVI. c. cross.

Several excursions may be made from Cordes, especially that (12 k.) westwards by *Tounac*, which has a good xv. c. church, to *Vaour*, with very fine ruins of a castle which belonged to the Knights Templars, and afterwards to the

knights of S. John of Jerusalem : the machicolated keep is of XIII. c. or XIV. c.

686 k. *Cahuzac*.

3 k. N. is *Le Cayla*, the manor-house of Maurice and Eugénie de Guérin, who are buried in the neighbouring cemetery of *Andillac*. It was from hence that the sister wrote to her idolised brother, 'Arrive, viens ; l'air du Cayla, le lait d'ânesse, le repos vont te guérir.' It was from hence that, after the brother's death (July 1839), Eugénie, who survived him for nine years, continued to write her Journal 'encore à lui, à Maurice mort, à Maurice au ciel.'

Passing r. the *Château de Mauriac* (xvi. c.), besieged, 1595, by the Duc de Joyeuse (1 k. N.W. is the *Château de Sallettes*, xvi. c.), and (l.) the towered *Château de la Bonnette*, we reach—

693 k. *Tessonnières*.

[A branch line runs E. to Albi, passing—

6 k. *Marssac*, on the Tarn. On l. we see *Castelnau-de-Lévis*, with its tower, built 1234, by Sécard Alaman, minister of Raymond VII.

16 k. *Albi* (Hotel : *Cassagnes*—very dirty ; *du Nord ; des Ambassadeurs*). At the Roman period this was the capital of the Albigenses. S. Clair preached Christianity at Albi, was its first bishop, and suffered martyrdom here under the Emperor Decian. From the IX. c. to the XIII. c. this was the capital of the Albigeois, whose viscounts belonged to the powerful family of Trencavel. When they and the counts of Toulouse embraced Protestantism in the XII. c., they drew down upon themselves the terrible Albigensian crusade. Raymond Roger Trencavel lost his capital, which was given to Simon de Montfort, and united, in 1249, to the French crown. The king of France, however, had only the suzerainty ; the bishops of Albi were the immediate lords. The bishopric was made an archbishopric in 1678.

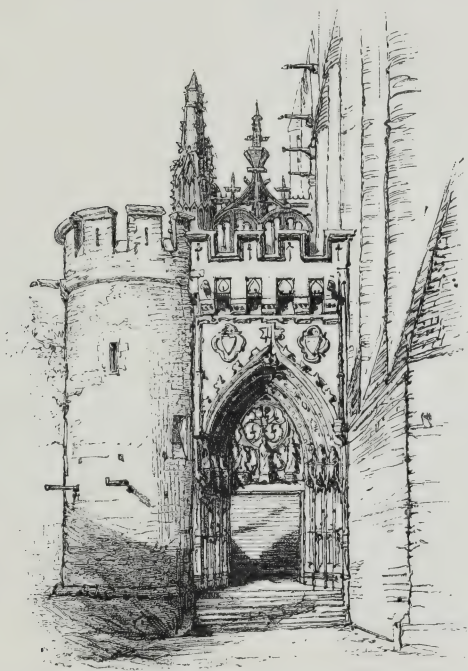
'Albi, la capitale de la contrée, la patrie de Lapeyrouse, est une ville très-curieuse pour l'archéologue. Cette vieille cité, qui donna son nom aux cathares du Midi, et sur laquelle la colère des Croisés du Nord tomba d'un si terrible poids, n'a gardé que de faibles restes de l'époque antérieure aux Albigeois, mais elle a de beaux monuments des siècles qui suivirent, un pont très remarquable sur le Tarn, des maisons fortifiées, le donjon carré du palais archiépiscopal, et surtout la cathédrale de Sainte-Cécile, bâtie en briques, comme toutes les constructions de Toulousain, mais pourvue d'un magnifique porche du seizième siècle dont la pierre blanche contraste avec le ton rouge de la façade : à l'intérieur, on admire un jubé aux sculptures ouvragées, la plus vaste monument de ce genre qui existe en France, et des fresques Italiennes de la Renaissance.'—*Élisée Reclus*.

In a shabby grass-grown square rises the magnificent *Cathedral of S. Cécile*, built of pink brick, near the site of an earlier cathedral dedicated to S. Croix, begun by Bishop Bernard de Castenet in 1282, only consecrated in 1480, and not entirely finished till 1512.

'Sainte Cécile n'est qu'une salle immense terminée par une abside et complètement entourée de chapelles, polygonales au chevet, carrées dans la nef. Ces chapelles sont prises entre les contre-forts qui contre-butent la grande voûte ; à deux étages, ces chapelles communiquent toutes entre elles au premier étage par des portes percées dans les contre-forts, et forment ainsi une galerie. Les chapelles du rez-de-chaussée sont, les unes voûtées en berceau ogival, les autres en arc d'ogive, irrégulièrement. Les voûtes du premier étage des chapelles sont toutes en arcs d'ogive. Les contre-forts, ou séparation des chapelles, au-dessus du soubassement continu, se dégagent en tourelles flanquantes dont la section horizontale donne un arc de cercle, dont la flèche est courte. Des fenêtres étroites et longues, percées seulement au premier étage, dans les murs, entre les contre-forts, éclairent le vaisseau.

'La construction de cette église fut interrompue vers le commencement du xv<sup>e</sup> siècle ; les couronnements projetés, et qui certainement ne devaient être qu'un crénelage, ne furent pas montés. Au commencement du xvi<sup>e</sup> siècle, on se contenta de

placer des balustrades aux différents étages de la tour, de faire quelques travaux intérieurs, le porche sud, et la clôture du choeur, avec un jubé qui occupe la moitié du vaisseau et forme ainsi comme au bas côté autour du sanctuaire. Ce grand édifice,



PORCH OF ALBI.

entièrement bâti de briques, excepté les meneaux des fenêtres, les balustrades et la clôture du choeur, qui sont en pierre, fut enduit à l'intérieur et complètement couvert de peintures à la fin du xv<sup>e</sup> siècle et du xvi<sup>e</sup>.—*Viollet le Duc.*

The cathedral was defended like a fortress. The huge tower

which flanks the W. façade had formerly machicolations, and is protected by circular tourelles. On the S. side is a fortified portal like that of a castle, built by the Florentine Bishop Dominique in 1380, whence a flight of steps<sup>1</sup> leads to the glorious XVI. c. *Porch*, which is like a veil of lace wrought in stone. It bears on every face the arms of its builders—Cardinal Louis d'Amboise and his successors, Bishops Joffroi and Aymar Gouffier.

‘Un escalier d’une quarantaine de marches conduit à une plate-forme sur laquelle s’élèvent à une grande hauteur des arcs gothiques travaillés à jour avec un fini admirable; cela forme une enceinte à ciel ouvert, et tient lieu de porche. L’imagination ne peut rien concevoir de plus élégant, de plus gracieux que ces ogives flamboyantes, ces trèfles, ces meneaux d’une légèreté inouïe, véritable dentelle de pierre. C’est un ouvrage de la fin du XIV<sup>e</sup> siècle: on le doit à Dominique de Florence, et je ne crois pas qu’il existe ailleurs une construction aussi considérable et en même temps plus délicate. C’est un miracle que sa parfaite conservation.’—*Prosper Mérimée*.

Equally splendid is the *Jubé*, a harmonious mass of labyrinthine stonework, upon which the eye can always rest without being fatigued, and can always discover something new to admire. It is said to be like lacework, but is rather like the thousand interlacing tendrils of a mossy bank, so boundless and intricate is the variety of its designs, of which each, perfect in itself, is yet subservient to the unity and harmony of the whole. Five deep recesses, with two arches over each, form the centre for all the converging lines.

‘De tous les jubés en France, celui de la cathédrale d’Albi est certainement le plus vaste, le plus complet, et le plus précieux; chargé d’une multitude infinie de sculptures, de tailles délicates, il présente un des spécimens les plus extraordinaires de l’art gothique arrivé aux dernières limites de la délicatesse et de la complication des formes.’—*Viollet le Duc*.

The inconvenience of a church without side aisles, with no

<sup>1</sup> The level of the street being 30 feet below that of the pavement.

especial place for the faithful or clergy, led to the erection of the wonderful choir screen (*clôture*) forming a church within a church, and while detaching the choir like an exquisite gothic casket, creating a space like side aisles between the choir and its seven radiating chapels. Between every arch of this screen is a pillar supporting a statue under a gloriously wrought canopy. The figures are coloured and full of character. Those on the outside are the apostles and the sibyls—represented like queens. In the



ALBI.

interior the apostles occupy the E. end, whilst round all the other walls are a multitude of statuettes of angels, all entirely different, singing and playing on instruments, the multitude of the heavenly host praising God. The stallwork is admirable, especially the *accoudoirs* between the seats, upon which the clergy could lean when the misereres were raised. The altar is a fine modern work of Robelin. The whole church, which might otherwise have seemed bare from its uniformity of plan, is covered with frescoes, those on the wall at the W. end, the Last Judgment,

etc., being of the end of the xiv. c., those in the nave chapels of xv. c. The vault, painted by Italian artists, summoned by Louis d'Amboise (nephew of Cardinal Georges) was only finished in 1513. Two paintings in the chapels are signed—'Joia Franciscus Donela, pictor italicus, de Carpa, fecit,' and 'Lucrezia Cantora, Bolognesa.'

'Rien en France ne peut être comparé à cette magnifique décoration ; dans toute sa longueur, cette voûte n'offre qu'un tableau immense ; que les nervures divisent en brillants compartiments. Tout ce vaste champ est peint en azur ; et sur ce fond d'outremer une riche imagination a fait courir avec une grâce infinie d'élégants rinceaux d'acanthé, dont les enroulements sont remplis de sujets tirés des livres saints. Des images allégoriques y sont représentées avec un sentiment profond du sujet et toujours heureusement inventées dans l'intérêt bien entendu de l'unité des décorations du temple.'—'*Vues pittoresques et romantiques de l'ancienne France.*'

The admirable organ, of 1736, is by Christophe Mouchereau. The *Sacristy*, two noble vaulted halls, contains some valuable church plate of the xii. c. and xiv. c. In the formerly massive base of the tower, a vast chapel was excavated by Archbishop Charles de la Berchère.

In the street leading to the cathedral is the *Church of S. Salvi*, of xv. c. and xvi. c., with a very fine tower of xiii. c. Beneath the high-altar is a circular crypt, and on the S. of the church a xiii. c. cloister. It contains a very interesting tomb of the same date.

'La niche sous laquelle est placé le sarcophage est divisée par une pilette contre laquelle est adossée une statue de S. Paul, patron du défunt probablement. Deux petites voûtes d'arcête couvrent cet enfoncement. Au-dessus de l'arcature sont placées trois statues : la Vierge, et deux figures agenouillées, un homme et une femme, qui ne peuvent être que les personnages pour lesquels le tombeau a été fait. Ces trois statues sont abritées sous une triple arcature couronnée par un gâble très-obtus. On retrouve encore des traces des peintures qui recouvraient entièrement l'architecture et la statuaire.'—*Viollet le Duc.*

Beneath the cathedral, on the bank of the Tarn, stands the *Évêché*, an immense feudal fortress of the XIV. c. From the *Bridge* below the palace is one of the best views of it and the cathedral. In the town are many curious houses, especially in the *Rue du Timbal* and the *Rue S. Étienne*.

[The country around Albi is exceedingly ugly and flat. Perhaps the best short drive is that to Lescure and the Saut des Sabots (carriage, 12 fr.)



LESCURE.

*Lescure* (5 k. N.E.) is a miserable little fortified town, with filthy narrow streets. Outside the gate (XIV. c.) is the *Church of S. Michel*, of XII. c., said to have been built by the Cathans, on account of its symbolic sculptures<sup>1</sup>; striking from its simplicity and admirable proportions, and with a very richly sculptured W. portal. In the rich shades of red and brown colour in this church, an artist will find much to admire. The little town of Lescure gave a title to the famous Marquis de Lescure (1766-93), the hero of the Vendéen war.

<sup>1</sup> *Élisée Reclus*.

A little further on, the river Tarn rushes through a chaos of rocks in a succession of rapids. A little cascade between two of them is called the *Saut des Sabots*, from a peasant, who, in trying to jump across to meet his love, was checked by the weight of his sabots, fell into the water, and was drowned. The main body of the river is diverted for the use of a factory, and, except in the grandeur of winter storms, the 'Saut' is not the least worth seeing.]

[18 k. from Albi, on the road to Toulouse by Lavaur, is the xvi. c. *Château de Castela*, with encircling towers, and fine sculptured chimney-pieces. The road thither passes near *Carlus*, where the modern church contains a fine xvi. c. reliquary.]

[A great deal of fine scenery is to be found in the little-known district beyond Villefranche on the E. of Albi, especially where the xi. c. castle of *Paulin* rises on a precipice above the brook Oulas, and at the ruined castle of *Larroque*, near Le Travet. At 27 k. to the S.E. is the xvii. c. *Château de Grandval*, full of fine old tapestry and furniture, built above the Dadou, by Samuel Bernard, fermier-général de finances under Louis XV.]

[A road leads N.E. from Albi to Rodez, passing—

16 k. *Carmaux*.<sup>1</sup> 8 k. N.W. of this is *Monesties*, a small manufacturing town. The *Church of S. Pierre*, of 1550, has a polygonal choir, with six chapels, of which one is romanesque, and a handsome rétable of 1666. The (rebuilt) chapel of the *Hospital of S. Jacques* contains handsome stalls and a magnificent Saint Sépulcre of 1490, with eight statues of life size, brought from the *Château de Combefa*. The little gothic *Church of S. Hippolyte* has a rich rétable of gilt wood and a good statue of the Virgin, which also comes from *Combefa*. This castle, now a mass of ruins, is situated 3 k. S. of the town. A little to the W. are the xiv. c. church of *Salles* and the great xiii. c. *Château de Prade*.

32 k. *Tamus*, on the Vieur, has a very fine ruined castle on a precipice above the river. The church of *Notre Dame de Las*

<sup>1</sup> The railway extends as far as this, 1890.

*Planques* has good xiv. c. mural paintings in its choir. Near *Pampelonne*, a little N., is the castle of *Thuriès*, on a precipitous rock.

42 k. We cross a road which descends the valley of the *Viaur* to (8 k.) *Sauveterre*, a very curious little town dating from 1281, in the style of *Montpazier*.

‘C’est un carré long dont deux côtés, le levant et le couchant, mesurent chacun 225 mètr., ceux du nord et du midi 175 mètr. chacun. Au milieu de cette petite ville se trouve une place rectangulaire ayant 60 mètr. sur 40 de côté, et présentant, par conséquent, une superficie de 2,400 mètr. carrés. Quatre rues parallèles viennent y aboutir, après avoir partagé la ville en quatre parties parfaitement symétriques. C’est autour de cette place que règnent des halles remarquables. Ces galeries ont cinq mètres de large sur autant de haut; les piliers sont en belle pierre de taille, ainsi que les arceaux, dont les uns sont à plein cintre et les autres à ogive, selon l’époque à laquelle se rattache leur construction.’—*L’Abbé Bousquet*.

Much of the fortifications of xiv. c. remains, and a church of the same date, made collegiate in 1514.

50 k. 2 k. E. is *Cambouzalet*, with two interesting churches—the romanesque *S. Jean de Paujol*, a Latin cross with a cupola at the intersection of the transepts; and *S. Georges*, rising like a fortress from the banks of the *Viaur*, consisting of a vast nave, a choir, and two gothic chapels. A little gothic *Oratory* stands close to the church.

78 k. Rodez.]

[19 k. from Albi on the road to S. Affrique (see ch. viii.) is *Ambialet*, on a very curious rocky promontory almost entirely encircled by the Tarn. The summit of the hill is occupied by the *Monastery of Notre Dame de l’Oder* and its calvary. Its church, of xi. c., is interesting. Near the parish church, in the cemetery, is a sculptured xiv. c. cross.]

Continuing the line from Tessonnières, we pass—

698 k. *Gaillac* (Hotel: *Jalabert*—very poor), which rose

to importance, through its abbey, in XIII. c. It is a dull town, having an arcaded market-place in the centre, with a sunken fountain in the midst. This, with a xv. c. house (*Maison de Pierre de Brens*) behind, is rather a good subject artistically. Both the churches, *S. Michel* and *S. Pierre*, are fortified, but have no especial interest. The Tarn, fringed with tanneries, flows through a gorge below the town, and is crossed by a suspension bridge.

9 k. S. are *Cadalen*, with an interesting church of XII. c. and XIII. c., the little XIII. c. and XIV. c. church of *Gabriac*, and the old fortified house of *Bouillon*. *Labressière-Candeil*, a little S. of Cadalen, has ancient ramparts, and in the church a fine pulpit from the abbey of Candeil, founded 1150.

12 k. N. is *Castelnau-de-Montmiral*, an old fortified town of XIV. c., with a fine gateway, the ruined castle of Montmiral, and many houses of XIV. c. and XV. c. In the church is a magnificent silver-gilt cross, given by Charles d'Armagnac in the xv. c. At the *Château de Mazières* is a beautiful sculptured stone cross of XVI. c.

29 k. W., on the road to Montauban, is *Beauvais*, a bastide founded by Jean de Marigny, bishop of Beauvais, in 1342. It has an old château flanked by four tourelles, and, in its courtyard, the *Orme de Sully*.

707 k. *L'Isle-d'Albi*, a 'bastide' of XIII. c. The XIV. c. church has a low octagonal tower, with a brick spire. The *Fontaine du Griffon*, on the place, is of XVI. c., with reliefs reproduced from XII. c. or XIII. c. On r. we pass near the *Château de S. Géry*.

714 k. *Rabastens*. The brick church (XIII. c. and XIV. c.) has a façade flanked by two tourelles enclosing the belfry. The romanesque portal has curious sculptured capitals. The choir is loftier than the nave. The interior is covered with

(restored) paintings of xiv. and xv. c. In *S. Pierre* is the monumental slab of the knight Pierre de Cung, 1331. Near the bridge over the Tarn is the *Château de la Castagne* (xvi. c. and xviii. c.), where Duke Henri de Montmorenci was ill for a month in 1621.

721 k. *S. Sulpice-la-Pointe*, has a xiv. c. church, with a machicolated façade flanked by narrow towers and crowned by another tower in the middle. In the interior is a tabernacle of gilt wood, with xiv. c. ivory panels of Italian workmanship. On the bank of the Agout, near its meeting with the Tarn, is a curious xiv. c. chapel, over caves cut in the rock, with arches in masonry.

751 k. Toulouse, see ch. v.

## CHAPTER V.

BORDEAUX TO TOULOUSE AND NARBONNE—LANGON (BAZAS), LA RÉOLE, MARMANDE (NÉRAC AND CONDOM), AGEN (AUCH AND LECTOURE), MOISSAC, TOULOUSE, CARCASSONNE (ALET), NARBONNE. IN GIRONDE, LOT ET GARONNE, GERS, AND TARN ET GARONNE).

THIS line of railway runs through the rich wine country—radiant and lovely in summer, dreary in winter. It passes—

14 k. S. *Médard-d'Eyrans*, the ancient Stomates.

5 k. S. (omnibus) is *La Brède*, the château where Montesquieu was born in 1689. It has a rectangular keep of XIII. c., a chapel of XV. c., part of the walls of XV. and XVI. c., and is approached by a drawbridge, over a moat filled with running water. The *Cabinet de Montesquieu* retains its furniture of his time, and in the library are the unfinished MSS. of his *Lettres Persanes*, and many books annotated by him. The greater part of the *Esprit des Lois* and the *Grandeur et Décadence des Romains* was written here. In the village is an old building which belonged to the Templars. The *Church*, principally romanesque, is very interesting.

‘It has a polygonal apsidal chancel, transepts with eastern apses, central tower, the upper part of which is late gothic, a nave and aisles of flamboyant, and a romanesque W. front. The tower arches are round, of two square orders, the inner one resting on an engaged shaft. The sculpture of the capital is

carried round the square parts of the pier as well as the cylindrical. The roof of the tower compartment is somewhat domed, and has ribs of a square section. The transept vault and that of the intermediate compartment of the chancel are cylindrical, that of the apse is semi-domical. The massive external shaft supporting strings or cornices, occurs here, as in other examples. The W. end has a fine specimen of a projecting doorway in three stages, the whole being nearly the height of the gabled front to which it is attached. The lower stage comprises a wide semi-circular arch, corresponding with the main entrance door; above it is a bracketed horizontal string. Over this is a gable between two round-headed shafted arches, and the upper part consists of a gable between two slopes (like that of the end of a church with clerestory and aisles) containing a shafted round arch pierced as a window. On each side of this projection, in the main wall of the front, are round arches flanking the principal one; all this is comprehended in the width of the central aisle of the nave, which was in all probability single before the flamboyant additions. A few gothic windows are inserted in the romanesque portions of the building.'—*J. L. Petit.*

19 k. *Beautiran.* The church is romanesque and gothic with later additions.

21 k. *Portets.* On the l. bank of the Garonne are the ruins of the *Château de Langoiran.*

24 k. *Arbanats.* On the l. of the river is the ruined castle of *Castelmoron.* On the r. bank we see *Rions*, the ancient Aquita, with an old castle.

30 k. *Cérons*, the ancient Sirione. The church has a handsome romanesque portal.

2 k. E. by a suspension bridge is *Cadillac*, built by Pierre de Grailly in the xiv. c. It is a curious town, retaining its ancient walls and gates. The moat is turned into a promenade. In the xv. c. church is an old chapel of the Ducs d'Épernon. Opposite the church is the *Château d'Épernon*, begun by the architect Langlois for the famous Nogaret de la Valette, in 1598, and tastelessly restored to be used as a prison in 1816. Some

beautiful chimney-pieces remain, attributed to Girardon. The *Salles des Gardes* is now the chapel.

6 k. N.E. is the fine ruined XIII. c. *Château de Bénauge*.

2 k. higher up the river than Cadillac is *Loupiac-de-Cadillac*, where there is a very pretty little romanesque church of the XII. c., which has an admirable façade and portal. The tower has been recently rebuilt.

[A road leads S.W. from Cérons into the Landes, to (6 k.) *Illats*, with an interesting church, partly romanesque, and houses of XIV. c., and (5 k. further) *Landiras*, with a romanesque church and the ruins of a castle built by the family of Clement V.]

34 k. *Barsac*, famous for its wines, especially *Château Contet* and *Climens*.

37 k. *Preignac*. In the vineyards are the ruins of the *Château de Lauvignac*. In the hill above *S. Croix-du-Mont* is the cavern chapel of *Loubens*. In this neighbourhood are *Sauternes* and *Château Yquem*, famous for their wines, also (near the road to Villandraut) *Budos*, with a romanesque church and ruins of a XIII. c. château; *Fargues*, with a ruined xv. c. château; and *Léogats*, with ruins of a stronghold of XIV. c.

42 k. *Langon* (Hotel: *du Lion d'Or*; *du Cheval Blanc*), the ancient Alingo, is a handsomely-built town. The church is XIV. c. and xv. c., with a modern steeple.

[A branch line runs S.E. from Langon to—

12 k. *Nizan* (whence a branch turns aside by Uzeste and Villandraut (see later) to (30 k.) *S. Symphorien*, where there is a handsome XVI. c. church, and (43 k.) *Sore*, a considerable place in the wine country).

20 k. *Bazas* (Hotel: *Cheval Blanc*—very good and clean), a very interesting place, well worth a visit. Before the Roman invasion it was the Gaulish capital of the Vasates, and during the Roman occupation became one of the most important towns of Novempopulania. The names of the suburbs of *Paillas* (Pallas)

and *Font des Pans* recall the ancient divinities. The bishopric was established in iv. c. or v. c. Repeatedly taken by the Protestants, the cathedral was ravaged by them on Christmas Eve, 1561.

The former *Cathedral of S. Jean* is conspicuous from a great distance, from its beautiful spire of xv. c. and xvi. c., rising from a tower gallery of rich open work. The three portals are equally rich in sculpture of the xiii. c., but the W. front is rather spoilt by its upper storey of xvii. c. On the tympanum of the central door are the Birth of S. John, Feast of Herod, Resurrection of the Dead, Last Judgment, and Glory of Paradise; over that on the r. the History of the Virgin; over that on the l. the Calling of S. Peter, his Walking on the Sea, and his Crucifixion. The interior, which has a triple nave, and a choir with five radiating chapels, is exceedingly effective and beautiful.

‘The cathedral of Bazas is one of the most perfect specimens of the pure gothic style in the south of France. Its noble triple portal, filled with exquisite sculpture, and its extensive chevet, make it one of the most beautiful of its class. It shows no trace of a transept—a peculiarity by no means uncommon in the south. This, though a defect as far as external effect is concerned, gives great value to the internal dimensions, the appearance of length being far greater than when the view is broken by the intersection of the transept.’—*Fergusson*.

[A very easy, delightful and beautiful day’s excursion may be made from Bazas (carriage, 12 fr.) through the lovely forest-clad country connected with the history of Clement V. A sandy road through woods of broom and pines, which are bled for their resin, leads to *Uzeste* (Hotel: *Clément V.*), which possesses a glorious collegiate gothic church (of La Bienheureuse Marie d’Uzeste) rebuilt by the famous Pope, on the ruins of a roman-sque building.

The tower and its crocketed spire are models of grace and elegance, and the exceedingly tall pillars and arches of the interior are no less beautiful. Near the N. portal is the battered tomb of the Pope, who died at Carpentras in 1314, bearing his faceless and footless statue. Opposite, is the tomb of a knight.

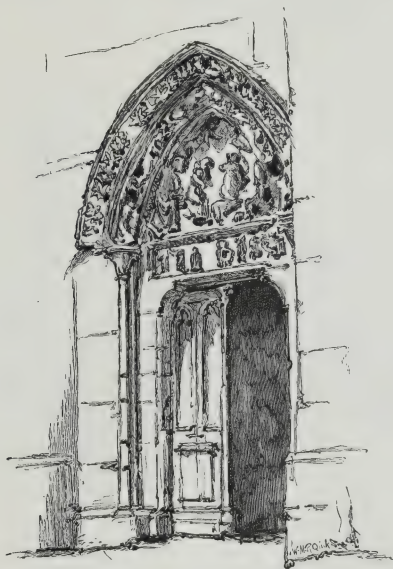
Clement V., as Bertrand de Goth, had risen to the bishopric of Comminges and archbishopric of Bordeaux, through the protection of Boniface VIII., but he was raised to the papal throne by King Philippe de Valois, who had previously, at a secret interview in the forest of S. Jean d'Angely, exacted various promises as his price, of which the cruel destruction of the Knights Templar, their



UZESTE.

exile, tortures, executions, and confiscations, with which the memory of the Pope is principally connected, is supposed to have been the chief. At his death, on a fiery scaffold in the island on the Seine at Paris, the Grand Master, Du Molay, protesting the innocence of his 'blameless, holy, and orthodox brotherhood' to the last, cited the fierce king, and Clement, the 'iniquitous and cruel judge,' to meet him 'before the throne of the Most High,' and, in the following year, they both passed to their account.

‘Clement left behind him evil fame. He died shamefully rich. To his nephew he bequeathed not less than 300,000 golden florins, under the pretext of succour to the Holy Land. He had died still more wealthy, but that his wealth was drained by more disgraceful prodigality. It was generally believed that the beautiful Brunisand de Foix, Countess of Talleyrand-Périgord,



PORCH OF UZESTE.

was the Pope's mistress ; to her he was boundlessly lavish, and her influence was irresistible even in ecclesiastical matters. Rumours ran that her petitions to the pontiff were placed upon her otherwise unveiled bosom. Italian hatred of a Transalpine Pope, Guelfic hatred of a Ghibelline Pope, may have lent too greedy ears to these reports ; but the large mass of authorities is against the Pope ; in his favour hardly more than suspicious silence.’—*Milman, ‘Hist. of Latin Christianity.’*

5 k. beyond Uzeste is *Villandraut* (Hotel: *Castaing*—good), a little town on the Ciron, with the magnificent ruins of the castle of Clement V., sacked by the Ligeurs in 1593. It was built by the Pope on the site of an earlier edifice, is surrounded by towers and a moat, and entered by a narrow gateway between huge towers. The remains of the apartments of Clement are pointed out, in the turfy interior.

Crossing the railway at Nizan, a short drive brings us to *Roquetaillade*, with its magnificent château, built early in XIV. c.



VILLANDRAUT.

by Cardinal de la Mothe, and recently restored into newness. It consists of a huge formal moated parallelogram, with four towers at the corners and two flanking the entrance. From the midst rises a huge dungeon tower. The *Chapel*, which stands some distance E. of the main building, dates from XIII. c., but has lost all appearance of antiquity. There are several towers and walls of a more ancient castle in the gardens, which are laid out in the French taste.

At 8 k. from Bazas, in the direction of La Réole, is *Cajac*, with a fortified church and a château of the bishops of Bazas

At 16 k. is *Aillas*, with a remarkable romanesque church altered at the Renaissance, and a ruined château.]

45 k. *S. Macaire*, the ancient *Ligena*, had three lines of fortification, yet was constantly taken both by French and English. The walls and towers are of XIII. c. and xv. c. The *Porte de Cadillac* is the only one of the six gates entirely preserved. The *Church of S. Sauveur*, partly romanesque, partly gothic, is very curious. Founded in XI. c., it was altered in XII. c. The richly sculptured portal is of XIII. c.; the rose-window of xv. c.; the doors (XIII. c.) have curious ironwork. The apse and transepts are circular, without side aisles; and against the N. wall rises the hexagonal belfry of XIII. c., in four stages. In the interior are XIII. c. paintings, spoilt in restoration. The church belonged to a monastery, of which a fragment of the XII. c. cloister remains.

*S. Macaire* contains several houses of the XIV. c.; the best in the *Rue du Rendsse*. The *Place du Marché*, surrounded by porticoes, is entirely XIII. c. to XVI. c.

4 k. N.W. (by omnibus) is *Verdelais* (*Viridis lucus*), with a much frequented pilgrimage chapel. At the neighbouring hamlet of *Aubiac* is an interesting romanesque church.

48 k. *S. Pierre-d'Aurillac*. On the l. are the ruins of the fortress of *Enguillon*, and on the r. bank of the Garonne is *Castets-en-Dorthe*. Its château was erected on the site of a fortress built 1306, by Jehan de Goth, brother of Clement V.

52 k. *Caudrot*. Between this and *S. Pierre-d'Aurillac*, on the r. of the Garonne, is the curious romanesque church

of *S. Martin des Sescas*, which has a splendid portal and two ancient towers, of which one bears an inscription.

56 k. *Gironde*. Close to the station are the ruins of the *Château des Quatre Fils Aymon*. Montluc hung seventy-seven Protestants here to the pillars of the Halle.

61 k. *La Réole* (Hotels: *Grand*; *Lafont*), was the ancient Squires, and took its present name from a monastery under the rule of S. Benedict. The town was constantly taken and retaken in the French and English wars, as well as in those of religion. It stands most picturesquely on its old fortifications facing the river. The sous-préfecture and other public offices occupy the xvii. c. buildings of the ancient abbey. The *Hôtel de Ville* is xii. c. and xiv. c., the ground-floor being divided by six romanesque columns. The *Church of S. Pierre* has a single nave and apse of xii. c., with two side chapels, with apses, added in xiv. c. The N. door is xv. c.; the tower and glass of the choir modern.

5 k. S.E., on the l. of the Garonne, is *Hure*, the ancient Ussubium, the substructions of which may be discovered under the church and cemetery. 11 k. S.E. is the ruined xiii. c. castle of *Meilhan*.

72 k. *S. Bazeille*. The xv. c. church has a renaissance belfry.

79 k. *Marmande* (Hotels: *du Centre*—good; *des Messageries*), dates from vi. c., was destroyed by the Saracens, and rebuilt by Coeur de Lion. The church, of the xii. c. and xiv. c., has a fine W. rose-window. The interior has a nave with lofty windows, a triforium, an apse (xiii. c.), and a xviii. c. rétable representing part of the story of

S. Benedict. The pretty and peculiar little renaissance cloister opens upon a small public garden.

[A line in progress from Marmande to (100 k.) Mont-de-Marsau, will pass (24 k.) *Casteljaloux*, which has remains of a castle, and several curious houses. The mairie was a *Commanderie des Templiers*. At 40 k. is *Houeillès*, from which an excursion may be made to (13 k.) *Durance*, which has one tower of an ancient hunting-castle of the Ducs d'Albret, and the beautiful gothic chapel of *La Grange de Durance*.]

89 k. *Fauguerolles*.

6 k. S.W. is *Le Mas d'Agenais*, where the *Church of S. Vincent* is mostly of XII. c. A number of Roman antiquities have been found in this neighbourhood.

90 k. *Tonneins* (Hotel: *de l'Europe*), said to have been founded in v. c. by Tonnantius Ferreolus. In the middle-ages it had two distinct towns, destroyed by Louis XIII. for their devotion to the reform, and rebuilt on the same site, in spite of the royal prohibition. They are still only united by a promenade.

[A road leads N.E. from Tonneins to (34 k.) Villeneuve-sur-Lot, by—

6 k. *Clairac*, which owes its origin to a monastery founded 767, in spite of which the place became the cradle of Calvinism in the country, and has ever remained a great centre of Protestantism. Gérard Roussel, after having been Abbot of Clairac, became a Protestant minister there in 1527.

12 k. *Roussanes*. On l. is the rock-built XIII. c. bastide of *La Parade*.

24 k. *S. Livrade*, has two ruined castles, a xv. c. château, and a romanesque church, with symbolic sculpture. At *Casseneuil* (7 k. N.E.) is a fine XII. c. church.]

108 k. *Aiguillon*, the ancient Acilio, was vainly besieged

by the Duke of Normandy in 1346. It was made a duchy in 1600. The last duke but one, the well-known minister of Louis XV., began a magnificent château here, now used as a tobacco warehouse. 1 k. S. are the remains of a little Roman tower, *Peyrelongue*.

116 k. *Porte-S.-Marie*, a filthy old town with many xv. c. and xvi. c. houses. Its two churches are xiv. c.

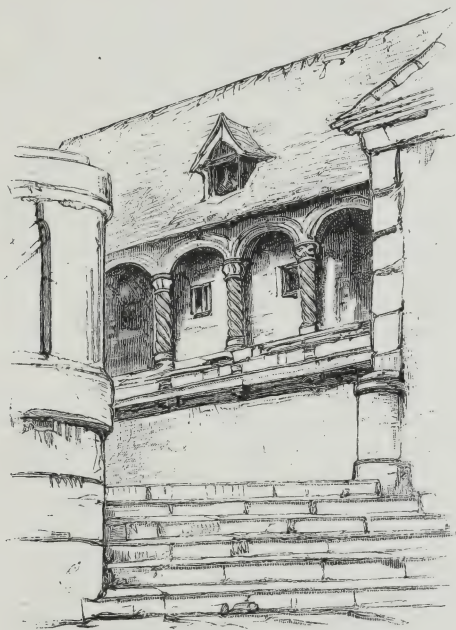
[From *Porte-S.-Marie* a line diverges S. through a very beautiful country to—

10 k. *Vianne*, a bastide built in 1284 on the site of the village of Villelongue, of which the romanesque church remains, and named after Vianne de Gontant-Biron, aunt of the founder. Its walls and four gates are perfect. 6 k. W. is the interesting xv. c. *Château de Xaintrailles*; the apse and side portal of the church are of the same date.

13 k. *Lavardac*. On the opposite side of the Bayse is the fortified mill of *Barbaste*, which was also used as a château. Henri IV. liked to call himself the 'Miller of Barbaste.'

19 k. *Nérac* (Hotels: *Tertre*—good; *du Commerce*), on the Bayse, founded on the site of a Roman town of unknown name, became the capital of a kingdom. The house of Albret became possessed of it in 1306, and upon the site of an xi. c. fortress Amanieu d'Albret began the château, which was continued by Jean and Alain, and finished by Jeanne d'Albret. In the xvi. c. Marguerite of Valois, sister of François I., Jeanne d'Albret, and the second Marguerite of Valois, first wife of Henri IV., successively held their court here, and Nérac became the central point for the early wars as well as for the early loves of Henri IV., who established the 'Chambre de l'Édit de Guienne' at his favourite home, after he ascended the French throne. But the old Protestant city, being compelled to capitulate to the troops of Louis XIII. after a siege of four days, was dismantled by the Catholics and its works of art carried off. After the Edict of Nantes it lost most of its trade and inhabitants, though, owing to the fertility of the valley and its trade in wine and brandy of Armagnac, it has revived a little in the present century.

Nothing now remains of the palace of the house of Albret but a wing at the head of some steps leading to the bridge. It is of the time of Louis XII., and has an open gallery with arches and pillars of Spanish character. In a square, which was once the palace court, is a statue of Henri IV. by



PALACE OF THE HOUSE OF ALBRET, NERAC.

Raggi. The classical church is by the architect Louis. Crossing the bridge we reach (r.) the *Promenade de la Garenne*, the ancient pleasure ground of the palace, now the property of the town. These beautiful old groves by the river side, 2 k. in length, will recall Magdalen Walks at Oxford on a much larger scale. Near the entrance is (l.) a little Roman mosaic pavement, discovered 1832. Two little fountains are called after the

Dauphin (1602) and S. Jean, the latter having been erected by Knights of S. John of Jerusalem. In a tank near this, Fleurette, a gardener's daughter, seduced by Henri IV., is said to have drowned herself after being abandoned by him. Near the end of the promenade are the ruins of the *Château de Nazareth*. These delightful walks still make Nérac attractive. Henri IV.<sup>1</sup> and his sister went every morning to the Protestant church here, whilst Queen Marguerite attended mass. Then they joined company and walked in the Garenne by the river-side; the rest of the day was passed in blameless (*honnêtes*) pleasures. The autobiographic memoirs of Marguerite de Valois describe Nérac in the time of Henri IV.

‘Dans l’espace de quatre ou cinque ans que je fus en Gascongne avec lui, faisant la pluspart de ce temps-là nostre séjour à Nérac, nostre cour estoit si belle, et si plaisante, que nous n’enviions point celle de France, y ayant madame la princesse de Navarre, sa soeur, qui depuis a esté mariée à M. le duc de Bar, mon nepveu, et moy, avec bon nombre de dames et de filles; et le roy mon mary estant suivy d’une belle troupe de seigneurs et gentilshommes, aussi honestes gens que les plus galans que j’aye veu à la cour; et n’y avoit rien à regretter en eux, sinon qu’ils estoient hugenots. Mais de cette diversité de religion il ne s’en oyoit point parler; le roy mon mary et madame la princesse sa soeur allans d’un costé au presche, et moy et mon train à la messe, en une chapelle qui est dans le parc; d’où, comme je sortois, nous nous rassemblions pour nous aller promener ensemble, ou en un très beau jardin, qui a des allées de lauriers et de cyprès fort longues, ou dans le parc que j’avois fait faire, en des allées de trois mille pas qui sont au long de la rivière, et le reste de la journée se passoit en toutes sortes d’honestes plaisirs, le bal se tenant d’ordinaire l’après-disnée et le soir.’—*Marguerite de Valois*, ‘*Mémoires*.’

[A road leads E. from Nérac to (86 k.) Mont-de-Marsan, by (14 k.) *Mézin*, which has a curious (XI. c. and XIII. c.) church; (25 k.) *Sos*, the capital of the Sotiates, conquered by Crassus;

<sup>1</sup> Henri had to be flogged in his infancy to make him attend mass (Bordenhave).

and (39 k.) *Gabarret*, the capital of the little Vicomté de Gabardan, which has the remains of a house inhabited by Jeanne d'Albret, and a XII. c. church, which was the refectory of an abbey.]

32 k. *Moncrabeau*, the most Gascon of cities—'le chef-lieu des menteurs, hableurs et croqueurs.'

40 k. *Condom* (Hotel: *du Lion d'Or*), founded in VIII. c., destroyed by the Normans, rebuilt in XI. c., was the place where Edward of England held his court in 1289. In 1317 its abbey was made a bishopric by John XXII. Most of its religious buildings were destroyed by the Protestants, but the *Cathedral of S. Pierre*, on the hill beyond the Bayse, still exists, owing to the devotion of the inhabitants, who ransomed it from the Protestant leader Montgomery for 30,000 livres. The tower is over the W. portal, which bears a sculpture of S. Peter between the apocalyptic emblems. The great feature of the interior is the rich modern gothic clôtüre of the choir. In the chapels are many rich gothic niches. On the N. of the church is a gothic *Cloister* of XVI. c., double on two sides, and, adjoining it, the gothic and renaissance chapel of the *Évêché*. On the little square near the church is a XIII. c. house.

[A road leads S.E. from Condom to (81 k.) Mont-de-Marsan, by (15 k.) *Montréal*, a bastide founded in 1256 by Gérard V., Comte d'Armagnac; (38 k.) *Barbotan*, with mineral baths, ruined castle, and a Templars' church of XII. c.; and (52 k.) *La Bastide d'Armagnac*, of the XIII. c.]

[A road leads S.E. from Condom to (60 k.) Riscle, also on the line to Tarbes, by (16 k.) *Gondrin*, with the ruined château which was the cradle of the Seigneurs de Pardaillan-Gondrin, one of whom was the husband of Mme. de Montespan: a monastery founded by them is now the inn; (28 k.) *Eauze* (Hotel: *Soubeyran*), near the site of the ancient Élusa (now Cieutat-Cité), which has a magnificent gothic church of the XVI. c. built by Jean de la Marre, architect of the cathedral of Condom: Eauze was a cathedral city, till the see was transferred to Auch in the IX. c.; (38 k.) *Manciet*, which has a fine XIV. c. tower with a crocketed brick spire; and (45 k.) *Nogaro*, which has a romanesque collegiate church with a tower and porch added XVI. c. The canonical

houses are partly XII. c. 15 k. S.E. of Nogaro is *Aignan*, the capital of the Comté d'Armagnac, with a church of XII. c. and xv. c.]

[About 16 k. N.W. of Condom (7 k. to the r. of the road to Agen) is *Larroumieu*, an interesting place founded by a pilgrim (roumiou) in the XI. c., and once an important town, where Arnaud d'Aux, bishop of Poitiers, founded a collegiate church in 1318. This church is still standing, with its two fine towers, of which one, which is octagonal, has been used as a fortress. In the interior are the tombs of the founder and his three nephews, restored under Louis XVIII., by M. de Lally-Tollendal, a member of the family of Aux. The beautiful XIV. c. cloister is used as a market. The palace of Arnaud is a ruin. On the W. of the town is a ruined (XV. c.) chapel of a convent of Cordeliers.]

136 k. *Agen* (Hotels : *de France*—good ; *des Ambassadeurs*), the ancient Aginnum, constantly the scene of battles between the French and English, situated at the foot of a hill covered with gardens and villas, is now, for the most part, a modern town, with handsome avenues of trees. In the interior, however, are old streets lined with arcades, containing shops. Not far from the station is the *Cathedral of S. Caprais*, founded XI. c., spoilt internally by gaudy modern painting, though its architectural features are interesting.

'S. Caprais is a cross church of great width. It has no central tower, but one of flamboyant character, of which at least the upper part has been very lately built, occupies the angle between the nave and S. transept. There are no aisles either to nave, chancel, or transepts. The E. end is semicircular, and has radiating chapels like those we usually see round an apsidal aisle. The transepts also have E. apses. The arches of the intersections are pointed, like those at Périgueux, which rest on massive square piers, ornamented by engaged columns and shafts, and a round blank arch in the face. The roof of the

apse is semi-domical, with ribs, which rest on shafts supported on the capitals of others bearing round blank arches. These divide the apse into compartments, which have alternately a window and a radiating apse, also lighted.

'The nave is cross-vaulted with ribs; the vaulting compartments are oblong. The width of the nave is about forty feet. The arches of construction are mostly pointed. The central compartment has a cross-vaulting. The N. transept has a triforial gallery, apparently of 14th century work; the arches are subdivided and enriched with knobs.'—*J. L. Petit*.

From the cloister opens the *Chapelle des Innocents*, with a good romanesque portal.

The *Church of S. Hilaire* has a rich modern flamboyant front. There are some ruins of *La Chapelle des Pénitents Blancs*. On the *Promenade le Gravier* (so called from the galleys which once plied on the Garonne) is a statue of the poet Jasmin, whose house is pointed out on the Cours S. Antoine, and who was one of the poets of the south who endeavoured to revive the expiring idiom of his country by the beauty of his verse. The *Coteau de l'Ermitage* has a caverned chapel and hermitage, near which a Carmelite monastery was established. There is a wide view from the terrace in front of it.

The fairs of Agen are celebrated from their sales of the Agenaise cattle, remarkable for their beautiful forms, and much appreciated by farmers for the facility with which they are fattened; also of the famous plums of the district, sent in boxes to all parts of the world.

The country round Agen is very uninteresting. The little romanesque church of *Sérignac* has a central tower, octagonal externally, with an octagon cupola within. 8 k. S., on a promontory above the l. bank of the Garonne, is the very curious fortified

*Church of Moirax*, which belonged to Cluny, and was founded in 1049 and consecrated in 1063.

'C'est l'un des beaux échantillons de l'art du XI<sup>e</sup> s. Il y a six travées de nef, dont la voûte est en berceau brisé, divisé par des arcs doubleaux, et épaulé par des pièces d'arrêtes qui forment des bas-côtés. Les piliers sont, les uns ronds, les autres octagones, garnis sur leurs faces de quatre colonnes engagées. Après le transept s'ouvre le chœur, consistant en une pièce carrée, surmonté d'une coupole. Celle-ci est ronde et posée sur des trompes, au-dessus d'un étage de fenêtres richement décorées. Le sanctuaire est un abside spacieuse et élégante, où la lumière entre à profusion par cinq fenêtres. Il n'y a de remarquable à l'extérieur que la grande porte ouverte sur la nef par plusieurs retraites de voussures que supportent les chapiteaux historiés. C'est la seule décoration de la façade.'—*M. J. Quicherat*.

[A road leads S.W. from Agen to (106 k.) Aire (see ch. ii.), by—  
7 k. *Estillac*, where the château was the residence of Montluc, who is buried in the garden.

9 k. *Aubiac*, which has a most interesting church of the beginning of XI. c. At the entrance of the nave is a cupola under a tower. The nave, without aisles, has romanesque vaulting. The sanctuary is square, with low romanesque arches on each side, one communicating with the nave, the others with apses singularly arranged in trefoil form. Over the square is a cupola of most singular form, supporting a tower.

14 k. *La Plume*, formerly the capital of the district of Brulhois.

19 k. *Lamontjoie*. A curious reliquary in the church is said to contain a hand of S. Louis.

25 k. *Ligardes*. On a height to the N.W. is *Francescas*, with a ruined castle of La Hire.

30 k. 1 k. E. is *Gazanpouy*, with ruined walls and a gateway.  
6 k. is *Larroumieu* (see p. 456).]

[The line from Paris to Tarbes and the Pyrenees goes through Agen. For the earlier part of this route see ch. iv. After leaving Agen, it passes—

11 k. *Layrac*, a town which has risen around a monastery founded in 1071, now a *Maison des Soeurs*. The curious church

was consecrated by Urban II. in 1096. The apse has been decorated internally with paintings by *Francheschini*. There is a fine view from the terrace in front of the church.

19 k. *Astaffort*. E. of the town the *Croix des Huguenots* marks a battlefield where the Protestants, under the Prince de



FONTAINE D'HOUDÉLIE, LECTOURE.

Condé, were cut to pieces. After leaving the station we see, on the bank of the sluggish river Gers, the *Château de las Martres*, so called from the destruction of some girls bathing, by the fall of a rock. On the opposite bank is the *Château de Maulèche*, built by Clement V. for his niece Régine de Goth.

36 k. *Lectoure* (Hotel: *de l'Europe*—a tolerable country inn), rises high above the railway on the l. Before the occupation by

the Romans, it was the capital of the Lectorates. It was completely destroyed by the Normans. Rising from its ruins, it was annexed to the domains of the house of Armagnac in 1312, and became the capital of their Vicomté de Lomagne and one of the strongest ramparts of the south. In 1469 it stood two long sieges from Louis XI., under Jean Armagnac V., who was killed, and the inhabitants of the town massacred, when the French army entered for the second time.

The battered and storm-beaten *Church of SS. Gervais and Protais*, a cathedral till 1790, has a fine tower, which has lost the lofty spire that formerly adorned it. The nave is xv. c. Round the choir are nine beautiful chapels, with renaissance decorations. Close to the W. front is the *Évêché*, given to Marshal Lannes, and by his widow to the town, since which it has been used as mairie, etc. A statue of Marshal Lannes, Duc de Montebello, born at Lectoure, 1769, adorns the public promenade.

Close to the former évêché, the Rue Fontélie leads down the hill to the curious gothic *Fontaine d'Houndélie* (or Font Élie), supposed by some to have been dedicated to Diana of Delos (Delia), by others to the Sun (ἥλιος). It is approached by a flight of steps. The brook still bears the Greek name of Hydrone.

8 k. W.S.W. of Lectoure, surrounded by its old ramparts, is *Terraube*, taken by Peyrot, son of Montluc, in 1562, when all the garrison was put to the sword. The château is xvi. c.

After leaving Lectoure, the railway passes r. a building of xv. c., which belonged to the abbey of *S. Geny*.

46 k. *Fleurance*, of monastic foundation, has a handsome church of xv. c., with a triple nave, flanked by an octagonal tower. The choir has three windows, of the school of Arnaud de Moles.

57 k. *S. Christie*, has a ruined xvi. c. château (14 k. E. is *Puycasquier*, which has a xiv. c. church with a tall spire). On the other side of the Gers is *Roquefort*, with its old château.

62 k. *Rambert-Preignan*. 3 k. W. are the ruins of the *Château de Roquelaure*.

70 k. *Auch* (Hotel: *de France*—good, with horrors), capital of the Département of Gers, on a hill above the muddy river. Its original name was Elimberri (in Basque, the New Town), when

it was the capital of the Ausci. It was decorated under the Roman rule with handsome buildings, of which many remains have been discovered. S. Taurinus, in the end of III. c., established a bishopric here, which was raised to an archbishopric by John VIII.

Very steep streets lead up to the principal square of the town, in front of the W. end of the *Cathedral of S. Marie* (closed from



AUCH.

12 to 3). The first humble basilica on this site was founded by S. Taurinus, bishop of Eauze, when he took refuge here from an invasion of barbarians: it was rebuilt by the Bishop Taurinus II. in 845, but the second cathedral was burnt by Bernard IV., Comte d'Armagnac. Its rebuilding was again begun by Arnaud d'Albret, nephew of Pope Innocent VI., in 1371, and continued under his successors, till the third cathedral was totally destroyed by fire in 1483. From this time the present building begins to date. It was recommenced in the very year of its

destruction, and was consecrated in 1548, though the vaulting and windows of the choir and nave were not completed till afterwards. The miserable W. front, with its towers, the balustrades of the chapels, the organ and its tribune, were added by Archbishop Lamothe-Houdancourt in the xvii. c.

Passing through the ugly porch (where the statues of (r.) S. Austinde and (l.) S. Roch were ex-votos during the cholera of 1832), visitors will be struck with the extreme beauty and stateliness of the interior. The plan is a Latin cross; the nave has side aisles, the choir a grand semicircular apse. The stalls of the choir are intensely rich, and the variety of scriptural and allegorical subjects they represent is infinite.

‘La série la plus complète des stalles du commencement du xvi<sup>e</sup> siècle que nous possédions garnit entièrement le chœur de la cathédrale d’Auch. Ces stalles sont de beaucoup les mieux conservées. Taillées dans un bois de chêne d’une qualité tout exceptionnelle, et qui a pris par le frottement l’aspect de la cornaline, elles fournissent une série d’ornements de la renaissance du plus charmant caractère. De grandes figures bas-reliefs décorent les dorsals, et les arabesques délicatement coupées couvrent les accoudoirs, les entrées, les montants. Les dais sont merveilleux de délicatesse et de combinaisons. Les stalles de la cathédrale d’Auch ont été commencés vers 1520 et terminées vers 1546.’—*Viollet le Duc.*

The stained glass, by Arnaud de Moles, is considered the best of the Renaissance; indeed, his work is scarcely inferior to that of the Italian painters. He has left his signature to the representation of Adam and Eve turned out of Paradise.

‘Les sujets représentés sont empruntés à l’histoire biblique et à l’histoire du Nouveau Testament. La plupart des prophètes y sont représentés, et au milieu d’eux on voit les figures des sibylles. Tous les personnages sont en pied, d’une dimension plus grande que nature, entourés de décorations architecturales. Pour donner une idée exacte de la manière dont ces peintures sont exécutés, on pourrait dire que ce sont des tableaux en verre, te des tableaux tels qu’on les comprenait à cette époque où la

science du dessin avait fait de grands progrès.'—*Abbé de Bourasse.*

In the chapel on S. of the choir is the handsome tomb of Archbishop de Salinis, 1869. For admission to the chapter of Auch it was necessary to prove either nobility or learning: 'Nobilis sanguine, vel literis.'

On the N. of the cathedral is the *Archbishop's Palace*, on the S. a tower of the XIII. c., which is very effective in distant views of the town. Hence a grand staircase of 1864 (232 steps), stately and twisted like the great staircase of the Trinità at Rome, leads to the lower town. The promenade called *Cours d'Étigny* has a statue of M. d'Étigny, to whom Auch owed much of its prosperity in the last century.

'Vue du faubourg industriel qui s'étend au bord de la rivière, Auch paraît vraiment fort imposante avec son escalier monumental, orné de fontaines, qui gravit la pente rapide de la colline, sa tour dite de César quoique élevée au quinzième siècle, sa majestueuse cathédrale, où l'on admire les stalles si gracieusement sculptées du chœur et des vitraux, considéré comme les plus beaux de la dernière période ogivale.'—*Élisée Reclus.*

[For the line from Auch to (89 k.) Toulouse, and the road from Auch to Montauban, see later.]

91 k. *L'Isle-de-Noé*, at the meeting of the Grande and Petite Boyse, has a handsome château of the family of Noé.

98 k. *Mirande*, founded in 1285 under its original name of Lézian. The *Church of Notre Dame* is of xv. c., and is entered through a porch in its massive tower supported by flying buttresses. There are considerable remains of the old walls.

128 k. *Rabastens-de-Bigorre*, the scene of a frightful massacre of the Protestants, after the town was taken by Montluc in 1570. The church is xiv. c.

6 k. S. are the remains of the famous Benedictine abbey of *S. Séver de Rustan*, scene of a fearful massacre of the Catholics by the Protestants in 1573. The abbey was established for Carmelites three years later. The church, now parochial, is xi. c.

The cloister (xiv. c.) has curious capitals portraying the history of Elijah and Elisha, the presumed founders of the Carmelites. The monastic buildings are xviii. c.

135 k. Tarbes, see ch. ix.]

Continuing the main line to Toulouse, we pass—

141 k. (from Bordeaux) *Bon-Rencontre*. The modern church (2 k. l.) contains a much venerated image of the Virgin. Near the village is the romanesque *Church of S. Radegonde*, partly built of Roman materials, and around which many Roman antiquities have been found. On the r. of the line is the *Château de Lafaux*, xv. c., with a square donjon of earlier date; its chapel contains the tombs of the dukes of Durfort.

150 k. *S. Nicolas-de-la-Balermé*. Here we enter the department of Tarn et Garonne.

156 k. *La Magistère*. 2 k. l. is *Donzac*, with a square belfry of xiv. c.

162 k. *Valence-d'Agen*.

5 k. S. is *Auvillars*. The church dates from xii. c. to xv. c., and there are ruins of a fortress. Near the port is a chapel, with a beautiful portal built by Bertrand de Goth, afterwards Clement V.

[A road leads N.E. from Valence-d'Agen to (62 k.) Cahors, passing (at 11 k.) 4 k. to r. of *Brassac*, with a great château of xiv. c. and church of xiii. c.; (12 k.) *Bourg-de-Visa*, with a ruined castle, and 7 k. N.W. of this the ruined castle of *Beauville* (2½ k. from the cross-roads is a side road leading to (5 k.) *Castelsalgrat*, a bastide of xiii. c., with a xiv. c. church; and (19 k.) *Puymirol*, a bastide of 1246); (23 k.) *Lauzerte*, where the *Château du Roi* is used as a prison; and (36 k.) *Montcuq*, once a very important fortress, often besieged in the Albigenian wars. A great square keep of its castle remains.]

After leaving Valence, the old château and church (xii. c. to xv. c.) of *Goudourville* are seen on the hill on l.

178 k. *Moissac* (Hotels : *du Nord*—close to the church, tolerable ; *du Midi*), a town which rose to importance in the



IN THE CLOISTER OF MOISSAC.

middle-ages through the celebrity of its abbey, founded by S. Amand, the friend of Dagobert, 630-40. It was affiliated to Cluny in 1053, and secularised by Paul V. in 1618, when the monks of Cluny were replaced by a chapter of Augustine canons : this chapter was suppressed at the Revolution.

The magnificent *Church of S. Pierre* was in great part rebuilt in the xv. c. upon the site of a church consecrated by Durand de Bredon in 1060. It was fortified during the Albigensian wars, and had its own walls, separated from those of the town by a common street. Its rude and mythical sculptures have given it a world-wide celebrity. The most interesting portions are the porch, tower, and cloister. The porch dates from the middle of XII. c., and has open arches on either side. That on the S. is the most magnificent—‘un véritable musée de sculptures romanes.’<sup>1</sup>

‘Elle est élevée sous un large berceau qui forme lui-même avant-porche et qui est richement décoré de sculptures en marbre gris. Son trumeau est couvert de lions entrelacés qui forment une ornementation des plus originales et d’un grand effet. Les pieds-droits se découpent en larges dentelures sur le vide des baies, et le linteau présente une suite de rosaces circulaires d’un excellent style. Dans le tympan, est assise une grande figure du Christ bénissant, couronné; autour de lui sont les quatre signes des évangélistes, deux anges colossaux, et les vingt-quatre vieillards de l’Apocalypse. Les voussures ne sont remplis que par les ornements. Mais, sur les jambages du berceau formant porche, sont sculptés, à la droite du Christ, les Vices punis; à la gauche, l’Annonciation, la Visitation, l’Adoration des Mages, et la Fuite en Égypte.’—*Viollet le Duc*.

The capitals in the porch are covered with grotesque animals, treated with marvellous power.

‘In the porch of the main portal there are some frieze-like arranged scenes from the youth of Christ; beneath them, on one side, the four Cardinal Virtues, and on the other the two fatal sins of Avarice and Sensuality; besides forcible delineations of the Punishment of Sin and the Torments of Hell. In the portal side-posts the chief apostles, S. Peter and S. Paul, appear; and two

prophets, attended by several lionesses, advancing. All these works are full of freshness and vigour. Ruder and inferior in style is Christ enthroned between the four Evangelists and the four-and-twenty Elders of the Apocalypse, which occupies the tympanum.'—*Lübke*.

'Les articulations, les mouvements de ces lions fantastiques ayant une seule tête pour deux corps, sont vrais, bien compris dans le sens de la décoration monumentale ; la sculpture est peu saillante, afin de ne pas déranger la silhouette du chapiteau, dont la forme est trapue comme celle de tous les chapiteaux de grosses colonnes.'—*Viollet le Duc*.

The bell in the tower, inscribed 'Salve Regina Misericordiae,' dated from 1273, and was one of the most ancient bells known, but was recast in 1845.

Behind the high-altar of the church is a Merovingian sarcophagus, used in the XIII. c. for the sepulture of the Abbot S. Raymond. A renaissance clôture separates the sanctuary from the apse. The organ was given by Mazarin. The glorious *Cloister*, which is entered by a door on the l. of the W. front, was built by the Abbot Anquetil, 1100—1108. The round arches rest on columns alternately simple and double, with capitals of astounding richness and variety. At the angles are represented eleven of the apostles, and the Abbot Durand (who dedicated the church, 1063), who takes the place of S. Simon.

9 k. S.W. of Moissac is *S. Nicolas-de-la-Grave*, with a romanesque church and a castle built by Richard Coeur de Lion.

[A road leads N.E. from Moissac to (59 k.) Cahors by (36 k.) *Castelnau-de-Montratier*, once an important fortress.]

187 k. *Castelsarrasin* (Hotel : *de l'Europe*). The transitional *Church of S. Sauveur* has a triple nave of two bays, two slightly projecting transepts and a triple apse.

Over the first bay of the nave rises an octagonal tower of two storeys, of which the lower forms a lanthorn to the interior. In the choir are richly sculptured stalls. The *Church of S. Jean* is xv. c. The ruined church of *Les Carmes* has a little octagonal tower with a brick spire of XIII. c.

206 k. *Montauban* (Hotels: *de l'Europe*; *du Midi*; *du Commerce*), the Mons Albanus of the Romans, a large smoky town in a flat situation on the Tarn. In the sixteenth century it became one of the strongholds of Protestantism, which was even embraced by its bishop, Jean de Lette, and it was one of the four cities of refuge accorded to the Calvinists by the treaty of S. Germain. In 1821 it was defended by the Duc de Rohan against the Catholic army, commanded by Louis XIII. in person, and successfully endured a siege of 86 days, in which the Duc de Mayenne was killed. It was given up to Richelieu in 1629, and its ministers were exiled and its most zealous Protestants sent to the galleys by Louis XIV.

The magnificent romanesque cathedral of S. Théodard was entirely destroyed by the Protestants in 1561. The present *Cathedral of Notre Dame* was finished in 1739 by the architect Larroque. It is a Greek cross, with the altar in the centre. In the sacristy is a picture of Le Voeu de Louis XIII., by *Ingres*. The *Church of S. Jacques* has an octagonal brick tower of the Toulousan style. At the end of the *Allées des Carmes* is a monument (erected 1871) to *Ingres*, who bequeathed to his native town of Montauban a collection of pictures and antique vases, which is preserved in the *Hôtel de Ville*. It is not of great importance. The town has woollen and silk as well as china factories.

[A road leads S.W. to (87 k.) Auch (see p. 460), by—

18 k. *Montech*, which was the centre of Catholic defence when the Catholics were driven out of Montauban by the Protestants, and successfully endured a siege by the Huguenots in 1569.

41 k. *Beaumont-de-Lomagne*, a town built on a regular plan at the end of the XIII. c. The exterior of the XIV. c. church is fortified by machicolations : it has a lead font of 1583.]

[For the line from Montauban to the N., see ch. iv.]

225 k. *Dieupentale*.

Omnibus to (9 k.) *Verdun*, with a XIV. c. church, whence an excursion may be made to *Bouillac*, where the church contains magnificent XIII. c. reliquaries from the Cistercian abbey of *Grandselve*, of which some ruins remain. At *Mas-Grénier*, near the Garonne, is the *Fontaine S. Jean*, a place of pilgrimage.

235 k. *Castelnau-d'Estretfonds*. 2 k. further on the l. is the *Château de Pompignan*, where J. J. Lefranc, Marquis de Pompignan, author of *Poésies Sacrées*, died in 1784 : he is buried in the parish church.

5 k. W. of Castelnau is *Grenade-sur-Garonne*, an ancient bastide, built 1290 by an abbot of Grandselve on a regular plan. Its Church is XIV. c. and XV. c. The picturesque wooden *Halles* are XVI. c. and XVII. c.

257 k. *Toulouse*.

Hotels: *Tivollier*, 31, Rue d'Alsace-Lorraine; *de l'Europe*, 6, Place Lafayette; *Souville*, 20, Place du Capitole; *du Midi*, 1, Place du Capitole; *Capoul*, 13, Place Lafayette. Most of the hotels have excellent but rather expensive restaurants attached to them, the hotels themselves being only used for lodging.

*Post-office*. 15, Rue S. Ursule.

*Telegraph*. 28, Rue d'Alsace-Lorraine.

*Voitures de Place*. The course, 1 fr. 10 c.; the hour, 1 fr. 80 c. Outside the octroi, the course, 2 fr.; the hour, 2 fr. 25 c. From

12 p.m. to 5 a.m. the prices are increased. Luggage, 20 c. the piece.

Theatres : *Grand Théâtre*, Place du Capitole ; *des Variétés*, Allée Lafayette ; *Casino Musical*, Place Lafayette ; *Pré Catelan* and *Folies Toulousaines*, Allée Lafayette.

Toulouse, the ancient capital of Languedoc, now the capital of the Département de la Haute Garonne, and metropolis of southern France, is dull, hot, expensive, and beautiless as a residence, but contains many objects of interest. In the third century before Christ, it was the chief town of the Volkes Tectosages, the people who plundered the temple of Delphi, and on their return threw its treasures into a port near their town, whence they were fished up by Scipio, who was conquered by the Kimri in the following year. The Romans attributed his misfortune to his sacrilege, whence *Habet aurum Tolosanum* became a proverb applied to people pursued by fate. Some years later the territory of the Tectosages was conquered by Marius. In the III. c. S. Saturnin preached Christianity at Toulouse, and was martyred there.

In 419 Toulouse became the capital of the Visigoth kingdom. It was conquered by Clovis in 508, and remained (with short intervals) under the Franks till the Counts of Toulouse were sufficiently powerful to become almost independent of their nominal sovereign. The town suffered terribly in the crusades against the heretics, from x. c. to XII. c., and in the religious wars of the XVI. c. many thousand Protestants perished here. In 1814 Toulouse was the scene of the last battle between the French and the allies, which was easily gained by the latter, owing to the tardy action of Marshal Soult, when a

sudden rising of the Garonne, by separating the forces of the enemy, had almost ensured him the victory.

Almost all visitors to Toulouse will choose a hotel in or near the *Place Lafayette*, which is reached from the station by the broad, dusty *Allée Lafayette*, and is only separated from the *Place du Capitole* by the *Capitole* or *Hôtel de Ville*, of xvi. c. and xvii. c. Its first court has a handsome portal by Bachelier, surmounted by a statue of Henri IV. It was in this court that Henri II., Duc de Montmorenci (buried at Moulins), condemned by the Parliament of Toulouse for treason against Louis XIII., was beheaded, Oct. 30, 1632.

‘Le crime était flagrant; la condamnation n’avait pu être un instant douteuse; les courtisans, toutefois, habitués qu’ils fussent à dissimuler leurs émotions, pleurèrent devant le roi en l’apprenant: les juges avaient pleuré en la prononçant. Henri de Montmorenci fut décapité le même jour, non sur la place publique, comme le portait l’arrêt, mais dans la cour de la Maison-de-Ville. Ce fut la seule grâce que lui accorda Louis XIII. Il avait montré un peu de faiblesse durant son procès; la religion le releva; il mourut avec une douceur et une résignation chrétiennes qui redoublèrent l’émotion publique. Sur l’échafaud de Toulouse finit la postérité directe des grands Montmorencis.’—*Henri Martin*, ‘*Hist. de France*.’

The *Salle des Illustres* contains the busts of forty-four eminent natives of Languedoc. In the *Salle des Archives* is the cutlass with which Montmorenci was beheaded, and the portrait of the poet Goudelin, born at Toulouse in 1578. The *Salle de Clémence Isaure* is used for the meetings of the Académie des Jeux-Floraux, founded c. 1323, as the Collège du gay ‘sçavoir,’ ‘la très-gaye compagnie des sept troubadours de Tolose et mainteneurs du gay sçavoir,’ which changed its name when greatly consolidated and endowed

in the xv. c. by the noble lady Clémence Isaure, and was raised to an academy by Louis XIV. Every third year, on May 3, flowers are still given as poetical prizes—a golden amaranth, and a silver violet, wild rose, and marigold. Victorin Fabre took the surname of Églantine, after receiving that flower as a prize.

Turning S. down the *Rue d'Alsace-Lorraine*, we reach, on l., the *Musée*, enclosed within the high walls of the ancient Augustin convent, which makes it the most appropriate museum of mediaeval sculptures in the world. Unlike most provincial museums, it is well worth seeing; it is open, for a small fee, from 12 to 4 daily, and is free on Sundays.

The *Little Cloister*, which is first entered, is very attractive, with a splashing fountain in the centre. A renaissance portal leads hence to the *Great Cloister*, of XIV. c.

An important collection of mediaeval tombs from disused churches is preserved in the cloistered arcades; and here, when all is ready for them, a valuable collection of works of sculpture, both classical and mediaeval, will be placed. Of the former a beautiful head of Venus, found at Martres, on the way to Tarbes, is the most remarkable. The reliefs which come from Nérac are very curious, having on one side portraits of the two tyrants Tetricus, of Nera Pivesusia, and of Claude the Goth; on the other, an inscription relating to the history of the ruler Tetricus. But the entire history of art, from the Gallo-Roman period to the latest fancies of the renaissance, may be studied in this museum, which is one of the most complete in France.

The *Collection of Pictures*, in the fine halls on the first floor, includes—

- 23. *Guercino*. Martyrdom of SS. Giovanni and Paolo.
- 24. *Guercino*. The Patron Saints of Modena.
- 36. *Perugino*. S. John the Evangelist and S. Augustine.
- 37. *Procaccini*. Marriage of S. Catherine.
- 67. *Murillo*. S. Diego and his Companions.
- 105. *A. F. Meulen*. Siege of Cambrai.
- 106. *Mirevelt*. Portrait.
- \*112. *Rubens*. The Crucifixion.
- \*149. *Philippe de Champagne*, Fontainebleau, 1633. Louis XIII.  
giving the Order of S. Esprit.
- 180. *Rigaud*. Portrait of Racine.
- 320. *Duveau*. Abdication of Doge Foscari.
- 351. *F. Pils*. Death of an Abbess.

A little beyond the musée, the *Rue S. Étienne* leads l. from the Rue Alsace-Lorraine to the *Cathedral of S. Étienne*. This cathedral is greatly abused for its want of regularity, which is carried out even in details, the rose-window (XIII. c.) of its W. front not being in a line with the portal (XV. c.) below it; but the artist will find a great picturesqueness in the conflicting lines of the interior. The steeple is of 1531. The nave, built early in the XIII. c. by Raymond VI., is of vast width, but only three bays in length. A huge pillar — *le pilier d'Orléans* — separates it from the choir, a second church, on an altogether different line. The choir was originally begun in 1272, but, being partially burnt in 1609, was revaulted in the XVII. c. : around it are seventeen chapels. The stained glass is of XV. c., XVI. c., and XVII. c. On one side of the N. door of the choir, which opens into the ambulatory, is a kneeling figure of Antoine de Lestang (1617), president of parliament; opposite to him is S. John the Evangelist.

‘ Dans les baies de la clôture de la cathédrale de Toulouse, on remarque des grilles dormantes, très-simples d’ailleurs,

fabriquées au xv<sup>e</sup> siècle, et dont les couronnements remplissent les trilobes d'une arcature de pierre.'—*Viollet le Duc*.

At the angle of the Rue du Vieux Raisin and the Place des Carmes we find the *Hôtel Lasbordes*, which is regarded as the chef-d'oeuvre of Bachelier. The court is full of sculpture : a figure of an old woman is especially admired. Over the entrance to the staircase is inscribed, 'Vivitr ingenio, coetera mortis ervnt.' No. 30 in the Rue du Vieux Raisin has a magnificent iron balustrade of 1770 to its staircase. The *Palais de Justice*, near the end of the Allée S. Michel, occupies the site of the Château Narbonnais, the residence of the Visigoth kings and afterwards of the counts of Toulouse.

Turning to the river, we find the only bridge of stone, the *Pont Neuf*, built under Nicholas Bachelier, 1543—1626 ; beyond is the *Château d'Eau*, 1821-24.

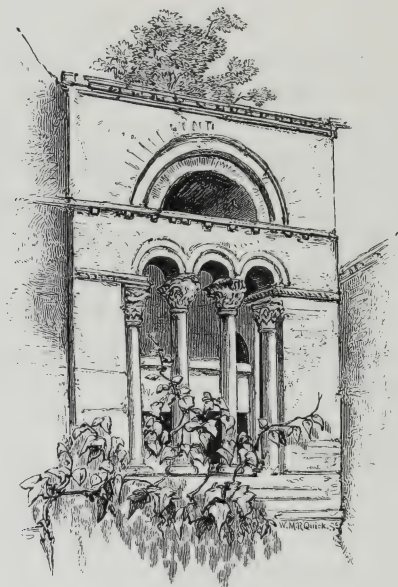
Near the bridge, a little behind the quay, stands the *Church of La Dalbade*, a single nave, rebuilt in the xv. c. by the knights of S. John of Jerusalem. It contains two statues by Bachelier. The portal, designed by the same master, is a beautiful work of the Renaissance : the Coronation of the Virgin, in terra cotta above it, only dates from 1879. The Rue de la Dalbade contains several old houses of importance. On the same side with the church is the *Hôtel S. Jean*, built from designs of Rivalz. Then No. 22 is the *Hôtel Felzins*, a remarkable work of Bachelier. The portal is flanked by corinthian columns sustaining an entablature and frieze with ornaments in coloured marbles. In the second court is a tourelle supported by cherubs of exquisite beauty. On the opposite side of the street is the *Maison de Pierre*, built early in the xvii. c. with materials

supposed to come from a temple of Minerva. A little behind the bridge, on the other side of the Rue de Metz, is the *Hôtel d'Assezat*, adorned externally with garlands, and enclosing a beautiful xvi. c. courtyard, adorned with three stages of columns—ionic, doric, and corinthian.

Beyond the entrance to the bridge, following the quay, we reach the *Church of La Daurade*, built in 1764 on the site of a Benedictine abbey of the ix. c. In a chapel on the r. is the tomb of the poet Goudelin; in a chapel on the l. the statue of *Notre Dame la Noire*, formerly carried through the streets in time of danger. A little behind the Port de la Daurade are the buildings of the *Lycée*, including the *Hôtel Bernay*, of the time of Louis XII., with an admirable renaissance courtyard, and the ancient *Church of the Jacobins* (xiii. c., with chapels added xiv. c. and xv. c.), which has a fine octagonal brick tower, erected in 1294, the earliest of its kind. Part of the cloisters of the Jacobin convent remain. Architects will be interested in the gallery, lighted from without, which makes the circuit of the church just under the eaves. The *University of Toulouse*—the third in France in importance—was founded in 1215. Giordano Bruno was a professor here for two years, before he moved to Paris in 1579.

‘Un des plus beaux exemples de construction du moyen âge, en brique, est certainement l’ancien couvent des Jacobins, qui date de la fin du xiii<sup>e</sup> siècle. . . . Cette partie de Languedoc étant à peu près la seule contrée de la France où la pierre fasse complètement défaut, les architectes des xiii<sup>e</sup> et xiv<sup>e</sup> siècles prirent franchement le parti d’élever leurs édifices en brique, n’employant la pierre que pour les meneaux des fenêtres, les colonnes, et quelques points d’appui isolés et d’un faible diamètre.’—*Viollet le Duc*.

Following the quay as far as the Port S. Pierre, we find a little street leading to the church of *S. Pierre des Cuisines*. Here, by asking at the humble door of No. 4, one may obtain access to a little court which once belonged to the Chartreuse, and contains an exquisite romanesque tomb,



TOMB AT THE CHARTREUSE, TOULOUSE.

supposed to be that of a Comtesse de Toulouse, foundress of the church in the beginning of the XII. c. Garlanded with vines, and with their delicate shadows falling upon its rich colour, it is as attractive a subject as an artist could wish for. In a brick wall, under a deeply recessed arch, is a graceful romanesque arcade, with three arches and

pillars of stone, within which a marble sarcophagus rests on little marble columns.

‘Ce tombeau était entièrement peint. On ne sait pour quel personnage il fut élevé, mais il est bien certain qu’ici le corps était déposé dans le sarcophage même, placé sur cinq colonnettes au-dessus du soubassement, conformément à l’usage admis encore au XII<sup>e</sup> siècle dans les provinces méridionales, et qui semble dériver de traditions fort anciennes, étrangères à l’antiquité chrétienne gallo-romaine.’—*Viollet le Duc.*

Turning N. from hence, we speedily reach the grand church of *S. Saturnin*, or, as it is called at Toulouse *S. Sernin*, which is probably the finest brick building in the world. In spite of its general air of uniformity, it was erected at three dates. The most ancient existing portions are of the XI. c. (though the church was founded in the v. c., and rebuilt by Charlemagne in the VIII. c.) The sanctuary was consecrated by Pope Urban II. in 1096. The nave is of the XII. c., but was partly reconstructed in its old style in the XIII. c., when the two last stages of the tower were completed, and though differing in form and detail, their general form and outline are such as to accord most happily with the older structure on which they are placed.<sup>1</sup> Few architectural efforts are more graceful and harmonious than the way in which the many chapels of the apse and transepts group around the E. end of the church, and seem to lead up to the glorious tower at the cross, constructed in five storeys, decreasing in size as they rise higher. In front of the S. portal, the *Porte Miégevillè*, which bears a relief of the Ascension on its tympanum, is a graceful renaissance arch of approach by Bachelier. The

<sup>1</sup> Fergusson, *Handbook of Architecture.*

*Portes des Comtes*, at the end of the S. transept, have sculptures of the twelve capital sins. Avarice, with an enormous money bag, is represented as tormented by devils. In an arcade to the l. of this portal are some sarcophagi of iv. c. and v. c., appropriated in xii. c. as tombs by five counts of Toulouse. Some of the corbels deserve especial notice for their vigour and boldness.

The interior is a Latin cross, ending at the E. in nine semicircular chapels, of which five are attached to the apse and four to the transepts. The vast nave has two side aisles on either side: it has a circular cradle roof. Against the N. wall is an altar, which an inscription of the xi. c. affirms to have been used by S. Sernin. The variety of capitals and corbels is astonishing; the strange sculptured animals 'seem to cling to the architecture with a kind of frenzy';<sup>1</sup> some of the others are as remarkable for their delicacy of detail. In the choir the sculptures (xii. c.) may be considered as coarse copies of Byzantine ivories.<sup>2</sup> The stalls are of the xvi. c. The first on the r., representing a pig in a pulpit, has the inscription, 'Calvin el porc p<sup>t</sup>.' On the l. of the choir, before the chapel of S. George, is a wooden representation of the basilica surrounded by its original towers and fortifications, being an ex-voto to S. Sernin for deliverance from the pestilence of 1520. The stained windows representing Henri de Montmorenci and his wife, in a chapel of the N. transept, commemorate the fact that his body rested there after his execution.

The xv. c. crypt, which contains beautiful grilles of ironwork, is full of reliquaries containing bones of saints and martyrs, greatly revered by the faithful. An in-

<sup>1</sup> Viollet le Duc.

<sup>2</sup> *Id.*

scription announces that all who visit the seven principal altars of this church obtain the same indulgences as are granted to pilgrims to the seven altars of S. Peter at Rome. Towards the end of May, all the reliquaries are exposed, forming a grand avenue down the nave of the church, with very strange and rich effect. The head of S. Thomas Aquinas, and the relics of Pope Pius V. and of S. Edward, king of England, will be found amongst them. In the sacristy are two important crosses, one of the XIII. c., the other earlier, with an Arabic inscription.

The presbytery of S. Sernin is the ancient *Collège S. Raymond*, with buildings of the xv. c.

From S. Sernin we may return to the Place du Capitole by the *Rue du Taur*, with the xv. c. *Church* of that name (which has a picturesque steeple), commemorating the legend that the bull, which was dragging the body of S. Sernin, halted there.

It is at Toulouse that the *Canal du Midi* (formerly called Canal du Languedoc or Canal des Deux-Mers) has its commencement, forming a means of communication between the Garonne and the Mediterranean. Projected in the time of Henri IV. (1598), it was carried out under Louis XIV. by Riquet, a native of Béziers.

‘Riquet n’eut pas la joie d’inaugurer lui-même son glorieux ouvrage : il mourut le 1<sup>re</sup> Oct., 1680, et la jonction des deux mers fut accomplie au printemps de 1681. Le canal de Languedoc a environ cinquante-six lieues (de vingt-cinq au degré) de Toulouse à Cette, et soixante-quinze écluses y remédient à la double inclinaison des deux bassins traversés. Sa profondeur est de neuf pieds ; sa largeur de quarante. Il coûta environ dix-sept millions (à peu près le double en monnaie d’aujourd’hui). L’admiration témoignée par Vauban, lorsqu’il inspecta les

travaux après la mort de Riquet, est la mesure du respect que mérite cette création supérieure aux plus imposants travaux des Romains. Le résultat matériel ne fut pas aussi magnifique qu'on l'avait espéré : les inconvénients des transbordements de marchandises et les incertitudes de la navigation de la Garonne empêchèrent le commerce extérieur d'abandonner le détroit de Gibraltar pour le chemin nouveau qu'on lui offrait ; mais le canal n'en fit pas moins un bienfait inestimable pour les communications intérieures des diverses parties du Midi, et surtout pour les échanges entre la région agricole de Toulouse et d'Agen et la région industrielle du Bas-Languedoc. Le canal, suivant l'expression de l'Aguesseau, devint l'âme et la vie du Languedoc.' *Martin, 'Hist. de France.'*

The environs of Toulouse have little beauty.

[A short excursion may be made to *Blagnac*, where the church (xv. c.) has a good octagonal spire. On the l. bank of the river, between this and Toulouse, are some remains of a Roman amphitheatre. The hills S. of Toulouse are known as *Pech-David*. The height of *Vieille Toulouse*, occupied by the ancient Tolosates, is an inexhaustible mine for the discovery of ancient vases, medals, etc.]

[A line leads W. from Toulouse to (89 k.) Auch, by—

22 k. *Pibrac*, much frequented from pilgrimages made to the tomb of the sainted shepherdess, Germaine Cousin, canonized in 1867. Her house exists. The château is xvi. c.

27 k. *Brax*, where the brick xvi. c. château was a hunting-lodge of Henri IV.

42 k. *L'Isle-Jourdain*, confiscated to the crown after the execution of Jourdain de l'Isle, who had married a niece of Pope John XXII.]

After leaving Toulouse, the line has little interest till it reaches Carcassonne ; it passes—

276 k. (from Bordeaux) *Montlaur*. 2 k. S. is *Montgiscard*, with a fortified tower of xiv. c.

280 k. *Baziège*, with a fortified tower of xiv. c.

284 k. *Villeneuve*. A church of xv. c. has a curious tower with angular openings. Beyond the canal, on a hill, is *Montesquieu*, with an old château and xiv. c. tower.

290 k. *Villefranche-de-Lauragais*, founded by Alphonse de Poitiers, 1271, has a church with a curious fortified façade of xiv. c.

297 k. *Avignonet*. The xiv. c. church has an octagonal tower with a spire. After passing this station, we see on l. *Montferrand*, and, nearer the railway, the rocks called *Pierres de Naurouse*, surmounted by an obelisk (1827) in honour of Riquet. It is said that Nostradamus declared that the end of the world would take place when the fissures of these rocks were closed.

312 k. *Castelnaudary*, is so called from its fortress, which was captured (1211) by Simon de Montfort, retaken from his son by the Count of Toulouse, burnt by the Black Prince (1355), and the place where the rebel Henri de Montmorenci was defeated and captured in 1632. The church, chiefly xiv. c., has handsome portals.

7 k. N.E. is *S. Papoul*, which takes its name from a pupil of S. Sernin, by whom the district was evangelised. An abbey, founded by Charlemagne, was replaced by a bishopric in 1317. The *Cathedral* has a beautiful romanesque choir, a xiv. c. nave without aisles, and a cloister with romanesque arches resting on gothic pillars—rebuilt in the xiv. c., with fragments of the beginning of the xiii. c.<sup>1</sup>

[A line leads from Castelnaudary to (103 k.) Albi, by—

20 k. *S. Félix-de-Caraman*, which has a church of xiv. c. and xv. c., with an octagonal tower, and a château (restored) of xiv. c., which belonged to the Ducs de Montmorenci. At the château of

<sup>1</sup> Viollet le Duc, iii. 436.

*S. Paulet*, in this neighbourhood, which belonged to the family of La Tour d'Auvergne, the heart of Turenne is preserved.

26 k. *Revel*, founded 1332, gave its name to a battle in which Jean, Duc de Berry, was conquered by Gaston Phoebus. 6 k. distant, at the foot of the Montagne Noire, is *Sorèze*, where a curious polygonal belfry remains from an abbey founded by Pépin le Bref in 764. In the xvi c. the Benedictines founded a college here, which passed into the hands of the third order of Dominican teachers in 1834, its last superior being the famous Lacordaire, by whom the Order was restored in France. He died and was buried here in 1861. A statue of this great champion of liberal Christianity against ultramontane absolutism was erected here in 1888. In the picturesque neighbourhood of Sorèze are the ruined castles of *Puivert* and *de Roquefort*.

32 k. *Blan*. On r. is the *Château de las Cazas*, where the author of the *Mémorial de Sainte-Hélène* was born.

37 k. *Lempaut*, r. is the *Château de Roquefort*. On r. the *Château de la Rode*, and on l. the *Châteaux du Gal* and *de la Devèze* (xv. c.), are seen before reaching—

42 k. *Soual*. The church has an octagonal tower of xiii. c. 10 k. W. is *Puylaurens*, the seat of a famous Protestant academy in the xvii. c. Guillaume de Puylaurens, historian of the crusade against the Albigenses, was a native of this place. In a gorge to the S. of this is the pilgrimage *Chapel of S. Stapin*.

55 k. *Castres*—*Castra* (Hotels: *Sabatié*; *du Nord*; *de l'Europe*). The town occupies the site of a Roman camp, near which an abbey was founded in 617. John XXII. raised it to an episcopal see in 1317. Castres embraced Calvinism, and though frequently taken by the Catholics, it possessed, till 1679, the tribunal called *Chambre de l'Édit*, for the trial of Protestant causes. The *Place Nationale* is a handsome square with a fountain. *S. Benott*, once the cathedral, built 1678—1718, has a romanesque tower, separated from the church, and surrounded by the buildings of the old Évêché, now Hôtel de Ville. There are some remains of the château, and many houses of xvi. c. and xvii. c. The *Jardin de l'Évêché* was laid out by Le Nôtre. An excursion may be made to (9 k.) *Burlats*, which possesses the ruins of a collegiate church of xii. c., altered in the gothic period,

and burnt by the Calvinists in 1570. A manufactory occupies the remains of the château where Constance, wife of Raymond V. of Toulouse, and sister of Louis VII., and Adélaïde, wife of Raymond Roger Taillifer, Vicomte d'Albi, held their Court of Love, frequented by the most famous troubadours of the XII. c. On the granite upland of *Sidobre*, is the rocking stone of *La Rouquette*, and near it the fine *Grotte de S. Dominique*. *Brassac* (24 k.) is overlooked by two castles of XIII. c. and XIV. c.

28 k. W. is *Lavaur*, the ancient Vaurum, with a *Cathedral* of XIII. c., consisting of a nave encircled by chapels, and preceded by an octagonal tower, with a square upper storey. The church of *S. François* is XIV. c. From Lavaur the XIII. c. and XIV. c. castle of *Roquevidal* may be visited.

10 k. N.E. of Castres is *Roquecourbe*, which has fine ruins of an XI. c. and XII. c. castle, and a bridge built by Éléonore de Montfort in 1527.

[An excursion may be made to the N.E. by *Montredon*, with an XI. c. castle, to the wild, rocky district of *Montcouyoul*, where there are five ruined castles. The castle of *Montfa*, a little W. of the road to Montredon, has a chapel of 1525.]

[An unfinished railway and a road of great beauty and interest lead E. from Castres to (99 k.) Bédarieux (see ch. viii.), passing—

8 k. *Labruguière*, with a XIII. c. castle turned into a hospital, and a XIII. c. church, altered 1613, with a beautiful octagonal romanesque tower.

19 k. *Mazamet*, a manufacturing town, overlooked by the ruined *Château de Hautpoul*. 2 k. E. is *Aussillon*, with remains of its old fortifications and a romanesque gateway. At *Aiguefonde*, a little N.E., is a fine XIV. c. château. An excursion may be made (4½ hrs.) to the *Pic de Nore*, the highest point of the *Montagne Noire*, whence there is a fine view over land and sea.

29 k. *S. Amans-Soult*. The church contains the tomb of Marshal Soult, who was born at S. Amans in 1769, and died at the neighbouring château of *Soult-Berg* in 1851.

38 k. *Lacabarède*, whence an excursion may be made to (33 k.) *Caunes*, which has the remains of a Benedictine abbey.

55 k. *S. Pons-de-Thomières* (Hotel : *S. Denis*), a manufacturing town which has its origin in an abbey founded by Raymond Pons, Comte de Toulouse, in 936. The former *Cathedral* of the XII. c. has an XVIII. c. façade. An interesting excursion may be made from hence by taking a carriage as far as (22 k.) *La Caunette*, and walking thence (an ascent of 1 hr.) to the exceedingly curious mountain village of *Minerve*, which gave a name to the Minervis. Near this the little river Cesse flows through a natural tunnel in the rock, emerging close to the walls of the little town, where an inscription records the consecration of a church by S. Rusticus in 460, but where 160 of the inhabitants were burnt as heretics after the place was taken (1260) by Simon de Montfort in the Albigenian wars. Now, the worship of Minerva is replaced by that of S. Rustique. There is a fine view into the gorges of the Brian and Cesse, from the ruined castle. Several curious caverns may be visited from hence, especially that (8 k. distant) known as *Baume de la Coquille* or *La Grotte d'Aldène*.

‘Les stalactites, en plusieurs endroits, semblent des flots congelés qui ont coulé par des trous aux parois verticales de la grotte. À un lieu petit, mais le plus remarquable de la grotte, au pied de concrétions variées de forme, de dimension, et de site, se trouve une espèce de grande coquille à bords contournés symétriquement, contenant de l'eau. Cette partie de la grotte est de la plus grande beauté. Il y a l'apparence que c'est cette coquille qui a fait donner le nom à la grotte.

‘Le reste de la grotte est en galeries, quelquefois spacieuses, souvent étroites; on y trouve très peu de stalactites, mais en général elles sont d'un bel albâtre. En prenant à droite après être revenu au point où l'on s'était engagé pour aller à la coquille, on trouve une espèce d'autel creux à sa partie supérieure, et contenant de l'eau, les marches pour y parvenir sont des espèces de coquilles, et contenant aussi de l'eau. Cette disposition en coquilles est générale dans toutes les parties de cette grotte; presque toutes ont de l'eau. Cette grotte est la troisième du département pour l'étendue, la beauté, et les concrétions.’—*J. M. Amelin*.

The road from S. Pons to Bédarieux passes (56 k.) *Prémian*,

near which is the fine waterfall called *Le Saut de Vesoules*; and (85 k.) *Colombières*, near which, close to the hamlet of *Les Coclasses*, is the very picturesque and lofty *Pont du Verdier*, with the torrent Arle falling in a cascade beneath. The beautiful *Gorge d'Hérie* may be visited from hence.]

Continuing the line from Castelnaudary, N., we pass—

62 k. *Mandoul*, with an old château.

82 k. *Laboutarié*. 18 k. is *Réalmont*, fortified in the XIII. c.

84 k. *Lombers*, has a château where the council met in 1165 at which the heresy of the Albigenses was condemned.

97 k. *Ranteils*. On r. is *Labastide-Dénat*, of which the church contains a reliquary of 1551, and a beautiful cross of xv. c.

103 k. Albi.]

Continuing the main-line to Narbonne, we reach—

328 k. *Bram*, with a château of xvii. c. On l. of line are *S. Eulalie*, the *Château d'Alzan*, and *Villesèque*, with a xiv. c. church.

340 k. *Pézens* or *Voisins*. The church is xiv. c., with a stone spire. On l. is *Pennautier*, with a château famous in troubadour annals.

348 k. *Carcassonne* (Omnibus, 25 c. Hotels: *Bernard*—best and good; *Bonnet*; *S. Jean-Baptiste*. Poste, Rue de la Cathédrale). Carcassonne, the capital of the Département de l'Aude, consists of two entirely distinct towns—*La Cité* and *Le Bourg Neuf* or *La Ville Basse*, on opposite sides of the river. Founded by the Volces, Carcassonne (*La Cité*) was only a *castrum* when it fell into the hands of the Visigoths in the v. c. They held it till 713, when the town was seized by the Saracens, who were driven out by Pépin le Bref. In 1096, Bernard Atton, successor of the early counts, founded here the dynasty of the Vicomtes Trencavel. Raymond Roger, the fourth vicomte, having embraced the

Albigensian doctrines, was besieged by the crusading army, and being induced to come out of his stronghold to arrange the terms of an honourable capitulation, was treacherously seized by its leaders, when his knights were hung, and the whole population, robbed of all but their shirts and breeches, driven into exile. Simon de Montfort, being proclaimed Vicomte of Béziers, Carcassonne, and Razès, rid himself of his captive Raymond-Roger by poison, but his son was unable to maintain his authority, and ceded it (1223) to the king of France. The vicomté was reunited to the crown of France by S. Louis, from whom the Vicomte de Trencavel, son of Raymond-Roger, vainly attempted to regain it. His futile attempt led S. Louis to demolish the suburbs of the town on the N. bank of the Aude, and this brought about the establishment of La Ville Basse (1247), burnt fifty years later by the Black Prince. Continually falling into the hands of the Protestants, Catholicism was only finally re-established at Carcassonne by Napoléon I. The troubadour Raymond de Miraval was a native of Carcassonne.

In the Ville Basse (where the hotels are) is the *Church of S. Michel*, of the end of XIII. c., used as the cathedral since 1803. It is a single nave with three apses. On the W. are a beautiful rose-window, and a massive tower, square below, octagonal above. The neighbouring *Church of S. Vincent* is larger and handsomer, and has a fine W. portal with statues of saints. The tower, like that of S. Michel, is unfinished. The choir has beautiful windows of xv. c. and xvi. c. The *Musée* contains a picture gallery (open free from 12 to 4 on Sundays and Thursdays) of the usual insipid character.

The *Pont Vieux* was built in 1184. At the entrance is a pretty xv. c. *Chapel*. The arches of the bridge are round-headed, its spurs pointed. Formerly it was defended by a strong fortress on the bank, and on the r. was connected with the bulwarks of La Cité by a line of curtain walls. From the bridge we have one of the most striking views of La Cité itself, with its coronet of towers and walls, begun by the Romans, rebuilt by the Visi-



LA CITÉ, CARCASSONNE.

goths, altered and completed from the xi. c. to the xiii. c. They surround two enclosures, one within the other. The outer was the line of the Visigoth fortifications, the inner that of Philippe le Hardi, in the xiii. c. The great projecting round tower—La Barbacane—which commanded the river and bridge, was built by S. Louis. Behind it is the castle, defended on the side towards the town by a moat and barbican.

‘Cinq tours de l’enceinte intérieure et la courtine qui les unit

sont bâties à petit appareil, de pierres carrées, entremêlés avec des assises de larges briques. Quelques-uns les regardent comme une construction romaine ; d'autres comme un ouvrage des derniers rois visigoths : cette opinion me paraît la plus probable, bien que le parement de ces tours ait les plus grands rapports avec l'appareil romain, surtout pour les dimensions et la coupe des pierres.'—*Prosper Mérimée.*

'Les tours de l'enceinte extérieure, ou première enceinte, sont ouvertes du côté de la ville, afin de rendre leur possession inutile pour l'assiégeant, et les chemins de ronde des courtines sont au niveau du sol des lices, de sorte qu'étant pris ils ne pouvaient servir de rempart contre l'assiégé, qui, étant en force, restait le maître de se jeter sur les assaillants de les culbuter dans les fosses.'—*Viollet le Duc.*

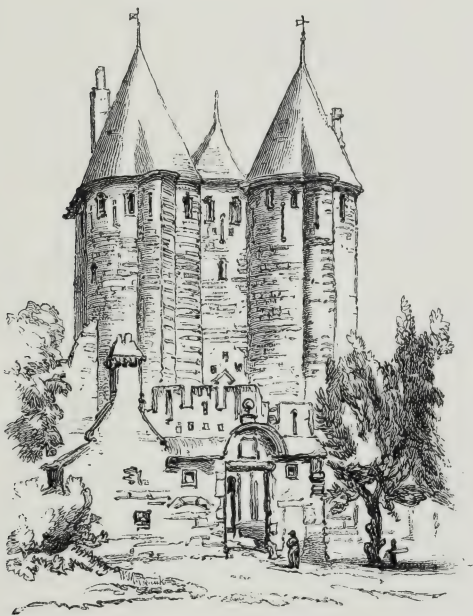
It will be best to keep the l. after crossing the bridge, and then ascend to the *Porte Narbonnaise*, on the E. side of La Cité, built by Philippe le Hardi, c. 1285, when he was at war with the king of Arragon.

'Lorsqu'on visite cette porte dans tous ses détails, outre la beauté de la construction, la grandeur des dispositions intérieures, on est émerveillé du soin apporté par l'architecte dans chaque partie de la défense. Rien de superflu, aucune forme qui ne soit prescrite par les besoins ; tout est raisonné, étudié, appliqué à l'objet. Nous ne connaissons aucune édifice qui ait un aspect plus grandiose que cette large façade plate donnant du côté de la ville. Ce n'est qu'un mur percé de fenêtres et de meurtrières ; mais cela est si bien construit, cela prend un si grand air, qu'on ne peut se lasser d'admirer, et qu'on se demande si la scrupuleuse observation des nécessités en architecture n'est pas un des moyens les plus puissants de produire de l'effet.'—*Viollet le Duc.*

Near this gate is the bust known as *Dame Carcas*, supposed to represent an old Saracen woman, who deigned

to surrender the town to Charlemagne, when she was the only inhabitant remaining after a siege of five years.

‘Voici ce qu'on raconte. Charlemagne assiégeait inutilement Carcassonne depuis plusieurs années. Vainement ses peux



PORTE NARBONNAISE, CARCASSONNE.

avaient essayé d'y planter leurs bannières. Pourtant toute la garnison se composait d'une seule femme sarrazine, nommée Carcas; mais elle courait d'une tour à l'autre avec une agilité surprenante, décochait une flèche d'un côté, lançait un javelot d'un autre; il semblait qu'une armée nombreuse défendit les remparts. L'espoir restait de prendre la place par famine, mais

Carcas avait deviné le projet des assiégans. Elle jeta dans le fossé un cochon gorgé de maïs, et les Français, concluant que la garnison avait des vivres en abondance, se disposèrent à lever le siège. Ils auraient abandonné la ville en effet, si par miracle une tour ne se fût inclinée devant Charlemagne, le saluant comme pour rendre hommage à l'empereur d'Occident.'—*Prosper Mérimée*.

Turning r. (after entering the Porte Narbonnaise) by the winding alley called *Petite Rue du Grand Puits*, we reach the town well, into which the Visigoths are said to have thrown their treasures, and at the bottom of which the natives believe that the entrance of fairy-land is to be found.

The *Château* is a great square building flanked by round towers of the XII. c., and formerly defended by a barbican, built by S. Louis. Two square towers of the XII. c. overlook it on the side towards the Aude.

'Le château pouvait tenir longtemps encore, la ville et ses abords étant au pouvoir de l'ennemi; sa garnison, défendant facilement la barbacane et ses rampes, restait maîtresse de l'Aude, dont le lit était alors plus rapproché de la cité qu'il ne l'est aujourd'hui, s'approvisionnait par la rivière et empêchait le blocus de côté, car il n'était guère possible à un corps de troupes de se poster entre cette barbacane et l'Aude sans danger, n'ayant aucun moyen de se couvrir, et le terrain plat et marécageux étant dominé de toutes parts.'—*Viollet le Duc*.

Entering the gate, of c. 1120, which is protected by a drawbridge, surmounted by great machicolations, and defended by two portcullises, we find ourselves in a courtyard, where many of the round-headed XII. c. windows of two lights are sustained by marble columns with rich capitals. The custode will show the kitchen, a prison

with sculptures left by the prisoners in the soft stone, the ruins of the presence-chamber, and an oubliette, only approached by a hidden stair, with the rings and chains for torture still remaining. A walk on the walls leads to *la Tour Peinte*, where Roger Trencavel is said to have been poisoned by Simon de Montfort.

From the château an alley leads (passing the pleasant Café du Jardin, where the traveller may drink *Blanquette de Limoux*) to the former *Cathedral of S. Nazaire*, one of the most exquisitely beautiful churches in the south of France. It is of two distinct periods. The nave and its aisles, as far as the transepts, belong to a church of the end of the xi. c. As soon as Carcassonne was united to the kingdom of France under S. Louis, Bishop Radulphe built, at the end of the (then romanesque) S. transept, a chapel and hall adjoining it. In the beginning of the xiv. c. Bishop Pierre de Roquefort pulled down the romanesque choir and transepts, and built all the E. part of the cathedral in pure French gothic as it is now seen, but preserved the peculiar outline of plan which existed before, and adopted the peculiar design of the columns in the nave for the six principal pillars of the new edifice.

‘L’évêque Pierre de Roquefort sembla vouloir, du moins, faire de sa petite cathédrale de S. Nazaire, si modeste comme étendue, un chef-d’œuvre d’élégance et de richesse. Les verrières immenses et nombreuses (car ce chevet et ces transepts sont une véritable lanterne) sont de la plus grande magnificence comme composition et couleur.’—*Viollet le Duc*.

The strong S.E. and W. winds which prevail here have caused the principal entrance to be on the N. There is

another door at the end of the N. transept. The transepts have grand rose-windows. The chapels at the angles of the nave and transept were probably added after the death of Bishop Pierre de Roquefort in 1321; for that on the N., dedicated to SS. Peter and Paul, contains their statues and his tomb. His grave was only an incised slab in the pavement, but his figure is represented standing erect with a canon and a deacon at his sides. In the corresponding chapel is a curious relief representing the siege of Toulouse in 1218 and other events in the life of Simon de Montfort. A gravestone against the l. wall of the S. transept is pointed out as having been that of Simon himself; his body, buried in the earlier part of the church in 1218, was removed to l'Île de France. On the N. of the choir is the beautiful tomb of Simon Vigorce, archbishop of Narbonne, 1575. In the sacristy is the tomb of Bishop Radulphe, of the middle of the XIII. c.

‘Le simulacre du sarcophage, qui persiste tard dans les provinces méridionales de la France, est posé sur trois colonnettes, et paraît engagé dans la muraille. Des chanoines, sous une arcature, assistent aux obsèques. Sur le sarcophage se dresse debout, en bas-relief, la figure de l’évêque bénissant. Un gâble orné de fleurons et de crochets couronne le tout.’—*Viollet le Duc*.

Under the choir is a crypt of XI. c. The tower, which overhung the city wall and served for defence, is also XI. c.

La Cité may be left by the *Porte de l'Aude*, whence a winding path leads down the hill.

[A road leads S.W. to (73 k.) Pamiers (see ch. ix.) by

(49 k.) *Mirepoix* (Mirapiscis), made by John XXII. the seat of a bishopric, which was suppressed at the Revolution. The former cathedral of *S. Maurice* is chiefly early xv. c. To the N. of the town is the *Château de la Terride*.]



PORTE DE L'AUDE, CARCASSONNE.

[A line leads S. to—

10 k. *Couffoulens*. 5 k. S. are the remains of the once famous abbey of *S. Hilaire*, founded in Merovingian times. The church and a beautiful cloister and chapter-house are XIV. c. The former contains the tomb of the founder (*S. Hilaire*), with curious sculpture of the XI. c. In the refectory is a beautiful

xv. c. pulpit. There are considerable remains of the abbatial buildings and their fortifications.

17 k. *Pomas*, which has a xiv. c. church, and, in the cemetery, a xv. c. cross, with statuettes.

21 k. *Cepie*. On the r. are seen the village of *Piesse* and the sanctuary of *Notre Dame de Marceille*.

27 k. *Limoux*, stands well on a ridge above the vineyards of the Aude, which produce the celebrated *blanquette de Limoux*. In 1317 it became the seat of a bishopric, afterwards transferred



ALET.

to Alet. It is a short walk to the pilgrimage church of *Notre Dame de Marceille*, originally built by the abbots of S. Hilaire in xiii. c. Fabre d'Églantine was a native of Limoux. The railway enters the mountains, and passes through gorges before reaching—

36 k. *Alet* (Hotel: *de l'Établissement*), the ancient Electa, a pretty and attractive little place, frequented from Roman times on account of its mineral baths. A famous Benedictine abbey was founded here c. 813 by Béra, Count of Barcelona; its church was consecrated in 873, and in 1318 was made a bishopric (instead of Limoux) by John XXII. The episcopal palace

(xvii. c.) still exists, and behind the church are the very beautiful, though fragmentary, ruins of the old cathedral, which was once a three-aisled basilica, the most remarkable portion being the apse, very richly decorated on the exterior with sculptured pillars and frieze. The dust of the tomb of Pavillon is said to cure fever.



APSE OF THE OLD CATHEDRAL, ALET.

43 k. *Couiza*. 9 k. distant is *Rennes-les-Bains* (Hotel: *de l'Établissement*), a good centre for many mountain excursions.

49 k. *Campagne-sur-Aude*, a small mineral bathing-place.

55 k. *Quillan*, a little manufacturing town, whence many mountain excursions may be made. A diligence runs to (84 k.) *Perpignan*, through mountain gorges. A more interesting and wilder route is that (74 k.) by the *Col de S. Louis*, passing (34 k.) *S. Paul-de-Férouillet*, which has remains of a x. c. monastery,

and near which (5 k.) is the beautifully situated hermitage of *S. Antoine de Calamus*.]

[The road from Carcassonne to (68 k.) Narbonne by Peyriac, passes (at 25 k.) the curious xi. c. church of *Rieux-Minervois*. It is a circular building with a circle of inner columns and apses, evidently built, like the church at Neuvy, in imitation of the Holy Sepulchre at Jerusalem.

‘Son plan intérieur est un polygone de quatorze côtés, inscrit dans un cercle, mais dont les angles ne sont pas sensibles à l’extérieur. Son diamètre est de cinquante-quatre pieds. Au milieu s’élève une coupole légèrement ovoïde, soutenue par sept arcades cintrées; disposées circulairement, et formant une enceinte intérieure ou un chœur, dont la diamètre égale la moitié du diamètre total de l’église. L’espace compris entre la première et la seconde enceinte, que l’on peut considérer comme la nef ou les bas-côtés du chœur, est couvert d’une voûte décrite par un quart de cercle, qui sert d’arc-boutant aux murs du chœur.’—*Prosper Mérimée*.]

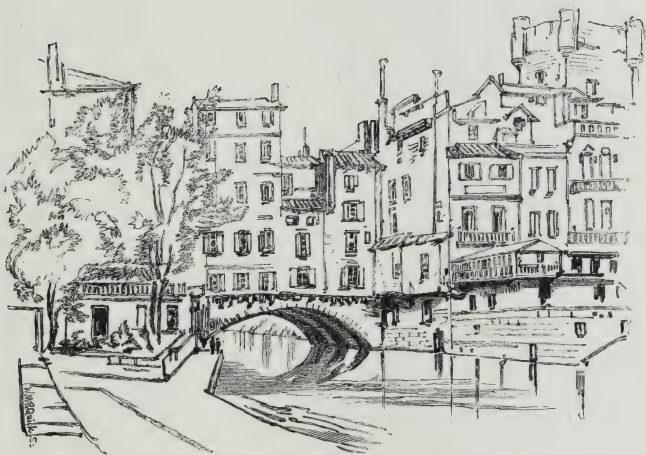
After leaving Carcassonne, we find the country thinly sprinkled with olives. On the l. is the *Montagne d’Alaric*, an isolated mass, where legend asserts that the famous Visigoth king built a castle.

384 k. *Lesignan*, has a large abbey-church—a single xiv. c. nave, with a wide apse.

406 k. *Narbonne* (Hotels: *La Dorade*—good, with horrors; *de France*).

Narbonne was a flourishing town long before the Romans invaded Gaul, but their first colony in this part of the world was established there 118 A.C., when they gave the town an admirable harbour by turning aside a branch of the Aude from its bed. The Visigoth rule at Narbonne began 413. The Saracens

took it in 717. Charlemagne made it the capital of a duchy. In 1320 the branch of the Aude which the Romans had turned aside became filled up by the bursting of a dyke, and the town was ruined. In 1507 it was united to the kingdom of France. The famous conspiracy of Cinq Mars was unfolded here in 1642.



AT NARBONNE, RUE DU PONT.

The three Roman emperors, Carus, Carinus, and Numerian were born at Narbonne, with the Latin orators Votienus Montanus and Fronto; also S. Sebastian, martyred at Rome in 258.

Narbonne is a dull place. In the dusty public garden near the railway, the croaking of the frogs almost annihilates the whistle of the trains. The Canal de la Robine,

which divides the town, is crossed by the Rue du Pont, in feeble imitation of the Ponte Vecchio at Florence.

The *Cathedral of S. Just*—so striking at a distance, with its flying buttresses, especially when seen from the railway to Perpignan—consists merely of the grand gothic choir (begun in 1272)<sup>1</sup> of a church designed with great intentions, and the unfinished fragments of a continuation, as far as the first transept, begun in the last century.<sup>2</sup>

‘La construction de ce vaste choeur est admirablement traitée par un homme savant et connaissant parfaitement toutes les ressources de son art. Il semble qu’on ait voulu, avant tout, à Narbonne, faire preuve de savoir. Les chapiteaux des piles sont complètement dépourvus de sculpture; le triforium est d’une simplicité rare; mais, en revanche, l’agencement des arcs, les pénétrations des moulures, les profils, sont exécutés avec une perfection qui ne le cède à aucun des édifices du Nord. . . . L’architecte, afin de ne pas affaiblir ses points d’appui principaux par les passages des galeries, a fait tourner le mur extérieur du triforium autour des piles. Mais outre la grandeur de son plan, ce qui donne à la cathédrale de Narbonne un aspect particulier, c’est la double ceinture de crénaux qui remplace les balustrades sur les chapelles, et qui réunit les culées des arcs-boutants terminées en forme de tourelles.’—*Viollet le Duc*.

The sanctuary preserves its screen formed of tombs. The most important of these is part of the magnificent white marble monument of Bishop Pierre de la Jugie, 1376, between two pillars on the S. side, but the statue of the bishop and the charming reliefs of the tomb have been removed to the museum at Toulouse. Were it complete,

<sup>1</sup> The entrails of Philippe le Hardi were placed here in 1285.

<sup>2</sup> There is no perfect specimen of a great religious edifice of the xiv. c. in France. It finished some already commenced, but did not complete any which it began.

this tomb would be a model of XIII. c. art, especially in its little figures of bishops, perfect in their attitudes and draperies.<sup>1</sup> The other tombs commemorate Bernard de Fargis, 1341; Cardinal de Bricconnet (in alabaster); General de Lasbordes, of the time of Henri IV.; and René-François de Beauvau. The handsome organ is by Christophe Moucherel. The sacristy and treasury are two of the S. chapels, and contain a number of ecclesiastical relics. There is little coloured glass, but the early xv. c. windows present some of the best specimens of *grisailles* in France. A xiv. c. statue of the Virgin in oriental alabaster is a masterpiece.

It was for this cathedral that the most celebrated picture in the world, the 'Transfiguration' of Raffaele, was ordered by Cardinal Giulio de' Medici, afterwards Clement VII. The death of the artist before the picture was finished, gave it an unwonted value to Rome, and the Cardinal was induced to consent that it should remain there in the church of S. Pietro in Montorio, and sent the rival painting of the 'Raising of Lazarus' by Sebastian del Piombo—painted at the same time—to Narbonne instead. This picture was bought from hence in the last century by the Regent Duc d'Orléans, at whose sale it was purchased by Mr. Angerstein, from whom it came to the National Gallery in London.

The chapter-house, with a vaulted roof supported by four columns, is of the xv. c. In the mutilated cloister, of the early years of xv. c., the arches have no mullions, and are separated by heavy buttresses. There is a fine

<sup>1</sup> See Mérimée.

view from the top of the towers. The cloister separates the cathedral from the tremendously-fortified archbishop's palace—a grand feudal residence—part of which has recently been arranged under Viollet le Duc as the *Hôtel de Ville*, and part is used as the Museum. The former occupies a portion of the principal façade, towards the Place, reached from the cloister by the *Passage de l'Ancre*, which takes its name from the anchor suspended over the entrance, in sign of the rights of the archbishops over the port of Narbonne. The huge square tower at the corner of the façade, built with embossed masonry and crowned by four turrets at the angles, was erected by Archbishop Gilles Ascelin in 1318.

‘Cet ouvrage est un réduit, en même temps qu’il commande la place de la ville, les quais de l’ancien port, les rues principales, et tous les alentours. Bâti à l’angle aigu formé par les bâtiments d’habitation, il peut être isolé, puisqu’il n’avait avec ces corps de logis aucune communication directe. Cette tour renferme quatre étages et une plate-forme ou place d’armes, en contre-bas du crénelage, bien abritée du vent, terrible en ce pays, et pouvant contenir une masse considérable de projectiles.’—*Viollet le Duc*.

The central tower (towards the *place*) of S. Martial, was built in 1375 by Bishop Pierre de la Jugie. On the side towards the archiepiscopal (now public) gardens are the *Tour de la Madeleine*, so called from the chapel to which it is attached, dating from 1273, and the great hall on the first floor, built by Archbishop Pierre de la Jugie, in the middle of the xiv. c.

‘Cet édifice se compose d’un rez-de-chaussée avec épine de

piliers supportant un plancher, et d'une grand'salle dont le plafond est soutenu par des arcs de maçonnerie. Cette salle était crénelée dans ses oeuvres hautes sur le dehors et sur la cour. Des murs d'une forte épaisseur l'épaulaient entre les baies, mais l'étage supérieur au-dessous de la grand'salle n'était plus maintenu que par des murs peu épais, avec petits contre-forts destinés à contre-buter les murs de refend qui supportaient les pannes fenêtres. C'est un des rares exemples d'une grand'salle surmontée de logements.'—*Viollet le Duc*.

The *Musée*, reached by the same handsome staircase of 1620 which leads to the gardens, is open to the public from 2 to 4 on Sundays, and every day to strangers. It is much superior to the average of local museums. On the second floor, the door of the library is on the l., of the picture-gallery on the r. Amongst the pictures we may notice—

- 125. *Pierre Mignard*. S. Carlo Borromeo administering the Sacrament during the Plague at Milan—painted in competition with Pietro de Cortona. Before the Revolution this picture stood on the high altar of the Grand Séminaire at Narbonne (the rival picture is at S. Carlo ai Catinari at Rome).
- 126. *Mignard*. Portrait of Madame de Sévigné.
- 225. *Palma Vecchio*. Marriage of S. Catherine.
- 261. *Sebastian del Piombo*. Portrait.
- \*264. *Titian*. Portrait of Admiral Vincenzo Capello.
- 301. *Mirevelt (?)*. 'La Dame à la Colliette.'
- 302. *Morcelse*. Portrait of a lady.
- 316. *Van Eyck (?)*. Triptych.

S. Marie Majeure, which had a romanesque polygonal apse, and almost all the other old churches of Narbonne, have been demolished of late years; but beyond the canal is *S. Paul Serge*, a very fine church, built in honour of the first bishop of Narbonne in 1229. The romanesque nave

of the XII. c., altered in the XIII. c. and XIV. c., is flanked by two towers. On the pillar which faces the principal entrance, the Last Judgment is sculptured. Two early Christian sarcophagi are built into the wall. The choir, of the first half of the XIII. c., is gothic: it has side aisles, and is surrounded by chapels with a triforium above them; the disposition is unique.

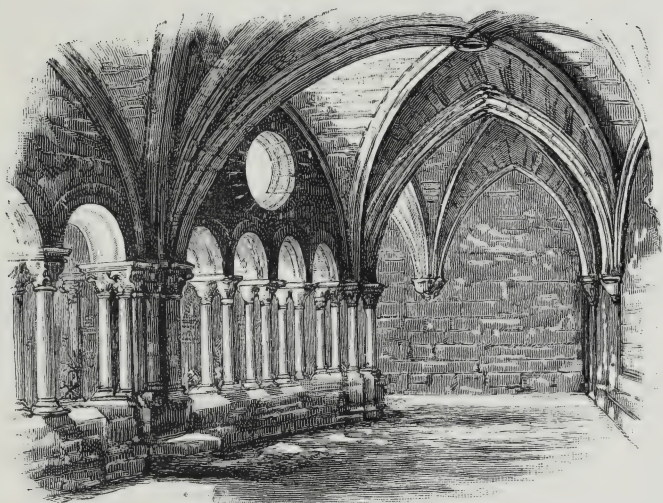
The Carmelite *Church of S. Sebastian* commemorates the birthplace of the Catholic Antinous. It contains a S. Teresa by *Mignard*.

The buildings (partly of XIII. c. and XIV. c.) called *Lamourquier*, belonging formerly to a Benedictine convent, with its church, are used to contain the masses of Roman inscriptions and sculptures from the walls of the city, recently destroyed, of which Prosper Mérimée wrote—

‘Les murailles de Narbonne sont comme un musée en plein air, car, dans toute leur étendue, elles présentent une suite de bas-reliefs, d’inscriptions, et de fragments antiques, mêlés aux pierres de taille, et disposés avec une espèce de symétrie. On est tout étonné d’apprendre que c’est François I., ce protecteur des arts, qui a fait élever les fortifications de la ville avec les débris de ses édifices romains; et l’on peut juger par ce, qui s’est conservé, des richesses dont on pouvait disposer alors.’

[It is necessary to spend two nights at Narbonne to make in comfort the excursion to *Fontfroide*—a most remarkable and beautiful place (carriage for day, 12 fr.) A white dusty road leads us through an arid stony country, planted, where anything will grow, with vines and almonds. 2 k. before reaching our destination, we turn to the l. by a by-road through vineyards under hills covered with cork and cistus—white, pink, and rose-coloured. The convent cross on a rock marks the point beneath which it may be expected, but nothing is seen of it till you reach the gate of its vast buildings. It is an attractive and poetical

spot. The monastery was spared by President Grévy, at the suppression, on account of its usefulness, and in concession to the wish of the whole country; and its monks are still as remarkable for their simplicity and goodness, as for their true liberality of spirit and their admirable agricultural works. The abbey vineyards are celebrated, especially those for white wine. All travelling poor persons are received and fed, which in a more populous



CLOISTER OF FONTFROIDE.

country would be ruin. There is a glorious cloister of the XIII. c. full of roses and oleanders, which has five bays on two sides, and four on the others, with gothic vaulting; but the galleries are composed by pillars between which open three or four arcades sustained by little twin columns of white-veined marble. The capitals are of almost unrivalled freedom and boldness. The rest of the building is of stone. A stone bench, cleverly uniting with the leading columns of the cloister, runs round the galleries. Separated by open arches from the cloister, is the chapter-

house, to which the fifty white-cowled Bernardines, who still inhabit the abbey, go in picturesque procession. The church, of the end of the XII. c., has much grandeur, and perhaps, better than any other example, shows the Provençal style in its completeness. Its nave, with side aisles, has gothic cradle vaulting.

‘Not only the roof is pointed, but all the constructive openings have assumed the same forms. The windows and doorways, it is true, still retain their circular heads, and did retain them as long as the native style flourished, the pointed-headed opening being only introduced by the Franks under Simon de Montfort.’  
—*Fergusson*.

## CHAPTER VI.

NARBONNE TO THE SPANISH FRONTIER—PERPIGNAN  
(PRADES, AMÉLIE-LES-BAINS), ELNE. IN AUDE  
AND PYRÉNÉES-ORIENTALES).

AFTER passing the wild *Étang de Bages* and *Étang de Leucate*, near Narbonne, the line to Perpignan becomes exceedingly beautiful, with its exquisitely soft distances of faint blue or snowy peaks of grand outline, seen across the sandy flats or rugged plains covered with white stones. There are frequent foregrounds of aloes and tamarisk. About 3 k. beyond Fitou, following the road, are perhaps the best artistic subjects.

46 k. *Salès*, has a fortress built by Charles V., which has withstood frequent sieges from the French.

14 k. S.E. is the sea-bathing place of *Barcarès*.

64 k. *Perpignan* (Hotels : *de Perpignan*—best, but horrors ; *de la Paix* ; *du Nord* ; *de l'Europe*—all filthy), is the chief town of the Pyrénées-Orientales. It is situated in a flat, is ill-drained, and has little beauty. The earliest mention of the site is in deeds of the VIII. c., but it was only known then as *Alode de Perperiani*. Gradually the town rose to be the capital of Roussillon, over which sovereign counts were established by Charlemagne. The last of these, dying

childless in 1172, bequeathed Roussillon to the king of Arragon, under the suzerainty of France. At the end of the XIII. c. Philippe le Hardi attacked Arragon, but died at Perpignan in 1285. S. Louis renounced all claims to Roussillon in favour of the kings of Majorca, and Perpignan then became the residence of those sovereigns : but in 1344 it fell again to its former masters, the kings of Arragon. France, which had frequently seized upon Roussillon, only became finally assured of its possession, in 1659, by the treaty of the Pyrenees.

The great feature of Perpignan is the *Place de la Loge* (from the Spanish *lonja*—a market), which contains the picturesque gothic edifice, rich in flamboyant ornaments, built in 1396 as a Bourse, and now occupied as a *Hôtel de Ville*. This and several private houses in Perpignan have the Saracenic character which is frequently seen in Arragonese architecture.

‘A Perpignan, l’architecture civile, qui est l’expression des habitudes ordinaires de la vie, présente une forte analogie avec celle de la Péninsule. On y retrouve des maisons sombres, mal éclairées de quelques fenêtres grillées ; des portes surmontées d’armoiries, des cours intérieures (*patios*), de ces grands vestibules qui précèdent l’escalier et qu’on nomme en espagnol *zaguanes*. Quant aux édifices publics, presque tous datent du temps où Le Roussillon appartenait aux rois de Majorque ou à ceux d’Espagne.’  
—*Prosper Mérimée*.

The *University* was founded by Pedro IV. of Arragon in 1349. Its buildings contain the library, museum, and a fourth-rate picture gallery.

Not far from the Loge is the little brick (restored) castle called *Castillet*, built, close to the Porte de Narbonne, by Ferdinand the Catholic.

The *Cathedral of S. Jean* was begun in 1324 by Béranger-Batille, bishop of Elne, and the arms of France upon the sanctuary commemorate its having been finished whilst Louis XI. was momentarily master of Roussillon. The exterior is bare and featureless, but the tower is crowned by good xviii. c. ironwork.

‘Son appareil est dans les parties inférieures de cailloux disposés en arêtes, et c’est, je crois, un des derniers exemples de cette mode de construction, employé en grand.’—*Prosper Mérimée*.

Beneath the tower is the little romanesque church of *S. Jean le Vieux*, consecrated 1025, but restored in xii. c. and xiii. c. The interior of the cathedral is a vast single nave. The white marble altar-piece, of 1620, is by Soler of Barcelona. In the N. transept is the noble tomb of Louis de Montmor, under whom (1602) the see of Elne was transferred to Perpignan. The figure of the bishop, which has been much mutilated, is vigorously designed. In the polygonal chapel of this transept is a painted wooden altar-piece of early xvi. c. The organ is worth notice.

‘Le buffet est bien exécuté, de beau bois de chêne ; et sa construction, comme on peut le voir, établie sur un seul plan, est fort simple ; elle ne se compose que de montants et de traverses avec panneaux à jour. Presque tous les tuyaux de montre sont utilisés. L’organiste, placé derrière la balustrade, au centre, touchait les claviers disposés dans le renforcement inférieur ; la soufflerie est établie par derrière, dans un réduit.’—*Viollet le Duc*.

The church of *S. Mathieu*, of 1639, has a curious bénitier. The church of *S. Jacques*, which belonged to the lepers’ hospital, has a magnificent xv. c. rétable. The *Dominican Convent* (xiii. c.), where S. Dominic lived when he came

into France at the time of the Albigenian war, is in ruins. There are a good many other remains of old convents in Perpignan, where La Grande Mademoiselle describes the nuns as 'coquettes et fardées.'<sup>1</sup>

The *Citadel*, on the S. of the town, is a vast fortress, constructed—its inner lines by Charles V, its outer by Vauban—around the old palace of the kings of Majorca, a vast square tower, with a XII. c. chapel, of Saracenic-gothic, but much modernised. The portal of the chapel, of red and white marble, is interesting. A stone arm projecting from a parapet of the ramparts till recently marked the spot where Charles V. is said to have found a sentinel asleep at night on his post, and, pushing him over into the moat, to have taken his place and duty himself.

The tower, called *Castell-Rossello*, or *Castel-Roussillon*, on the way to the sea-bathing place of *Canet*, with a chapel and some foundations, is all that remains of *Castrum Ruscinonense* or *Rossolionense*, which was built on the site of the ancient *Ruscino*, and which was still inhabited in the XIV. c.

'Ruscino passe pour avoir été la capitale des Sondes ou Sardons. C'est là que, suivant Tite-Live, se réunirent les chefs gaulois de ces contrées, pour délibérer sur la permission qu'avait fait demander Annibal, déjà campé sous les murs d'Iliberis (Elne), de traverser librement leur pays. Favorablement disposés d'avance par les présents qu'avait eu soin de leur faire distribuer l'adroit Africain, ces chefs consentirent à recevoir Annibal en ami.

'Sous le règne de Louis le Débonnaire, Ruscino était désignée par le nom *Rosciliona*. Elle fut complètement détruite par les Normands, après avoir été incendiée par les Maures. À la suite du sac de la ville, les habitants construisirent vraisemblablement la

<sup>1</sup> *Mémoires de Mlle. de Montpensier*.

tour que l'on voit encore, afin de surveiller la mer et de se préserver d'une nouvelle surprise.'—*Lenthéric*.

[A branch railway leads in 2 hrs. from Perpignan to Prades. It passes—

13 k. *S. Félin-d'Avail*. r. is *S. Félin-d'Amont*, with a fortified church.

17 k. *Millas*, formerly fortified. r. is the mountain of Força-



S. MICHEL DE CUXA.

Réal, on the summit of which is a hermitage of 1693, much frequented by pilgrims. The ruined castle of *Força-Réal* dates from the XIII. c.

23 k. *Ille*, surrounded by its old ramparts and towers. The church is XIV. c.

27 k. *Bouleternère*, with an old castle. 8 k. S. is the desolate ruined abbey of *Serrabona*, with an interesting romanesque basilica church in a very wild situation.

32 k. *Vinça*, has a church containing very curious ecclesiastical

vestments. 2 k. N.E. are the sulphurous *Baths of Vinça*. 3 k. S. is the ruined castle of *Joch*.

41 k. *Prades* (Hotel: *Januari*—very good). This little town rose as a dependency of the abbey of Lagrasse, of which it threw off the yoke in 1588. Its straight, dull, noisy street is much frequented during the bathing season. The handsome *Church* has a romanesque tower and a magnificent



CHURCH OF S. MICHEL DE CUXA.

altar-piece brought from S. Michel de Cuxa. To reach the ruins of this famous abbey, one must turn to the l. beyond the last house of the town, by the village of *Codalet*, up the valley of the Taurinya, till the *Abbey of S. Michel de Cuxa* is seen rising against a magnificent mountain background. Passing the forge at the foot of the hill, we come to a red marble gate decorated with figures of saints, which now only leads to a farmyard. Here is a fragment of the cloister, having beautiful romanesque arches of red marble with richly sculptured capitals. Behind rises the stately

ruin of the church, a nave of five bays, transepts terminating in square towers, of which one fell in 1839, and a choir with red marble vaulting. The choir is gothic, but all the rest is romanesque. The whole ruin is very striking and perfectly in keeping with the beautiful scenery which surrounds it.

6 k. from Prades is the town of *Villefranche-le-Conflent*, chiefly built of red marble, at the confluence of the Fillols and Tet, founded by Guillem-Raymond, Comte de Cerdagne, in 1095. Its fortifications were designed by Vauban. The mountain of S. Jacques, which overlooks it, is crowned by a ruined tower, and pierced by vast caverns used as magazines. The church has two aisles, each with a romanesque portal, and the tower is fortified. In the principal street are two old towers, and there are several romanesque houses in the town. 5 k. further is *Serdinya*, where the church has a beautiful gothic reliquary and a xiv. c. picture of SS. Cosmo and Damian. Following the Tet from hence, by *Olette* and the baths of *Graus-d'Olette* (on the site of the ancient convent of S. André-d'Exalada or des Vapeurs, founded 840 by the monks who afterwards built S. Michel de Cuxa), we reach (37 k. from Prades) the town of *Montlouis* (Hotel : *de France*), on a lofty platform above the Tet, fortified by Vauban, and commanding one of the approaches to Spain. Hence by the *Col de la Perche* one may reach the plain of *La Cerdagne* and *Saillagousse* (10 k.), with its romanesque church, whence excursions are made to the *Pic de Fenestrelles* and to the summit of the *Puigmal*. A carriage road leads from *Saillagousse*, by *Estavar*, *Llivia*, and *Bourg-Madame* to *Puycerda* (59 k. from Prades), in Spain.

5 k. S.E. of *Montlouis* is the curious little church of *Planès*, called by the natives *La Mesquita*, and supposed by them to have been built by the Saracens. It is an equilateral triangle enclosing a circle of which the diameter is that of the cupola. Upon each face of the triangle is described a semicircle, so that externally the building presents a perimeter composed of three semicircular apses, alternating with three angular niches. Above the cupola is a modern campanile. Formerly the entrance was placed in the midst of the W. apse ; now it is in the S. angle. In the interior, two of the apses have tribunals.

‘ La chapelle de Planès peut passer pour un de ces caprices

de construction que l'on rencontre en recueillant ces monuments élevés au milieu des déserts. Elle se compose d'une coupole posée sur une base triangulaire et sur trois grandes niches ou culs-de-four. Construite grossièrement en moellons, il serait assez difficile de lui assigner une date précise. Cependant le système de la bâtisse et la forme du plan ne nous permettent pas de la regarder comme antérieure au XIII<sup>e</sup> siècle.—*Viollet le Duc.*

[An excursion may be made from Montlouis to the Baths of *Les Escaldas* by road (30 k.), or partly by road and partly by footpath (4 hrs.), passing the pilgrimage *Chapel of Font-Romeu*, which has a festa on Sept. 8.]

[A diligence meets all the trains to connect Prades with the *Baths of Vernet*, 11 k. distant. The road passes through Villefranche (see p. 511) and (9 k.) *Cornella-de-Conflent*, which has a romanesque church with a XII. c. tower and a beautiful white marble portal. Close by are the remains of an Augustinian priory enclosing those of the castle of the Comtes de Cerdagne. In the *place* is a round tower, with a fountain beneath it. The village has several good renaissance houses.

*Vernet* (Pension at the baths, 6 fr. a day. Table d'hôte at 10 and 5), is beautifully situated on one of the lower buttresses of the Canigou, overlooked by a church and ruined tower. The church has some small remains of the chapel given to S. Michel de Cuxa by the Countess Ermessinde in 898. On the *place* is an old elm, round which the peasants dance the Ballas, which some say is of Greek, some of Saracenic origin. The sulphuric springs belonged to the *Abbey of S. Martin du Canigou*, to which a rocky mule-path (45 min.) leads from the baths. The abbey, which is most picturesquely situated, on the edge of a gorge, is said to have been built in the X. c. by Count Guiffred, who had hoped to inveigle an invading band of Saracens into a mountain defile, and when he had secured them, to overwhelm and annihilate them from above. The Saracens fell into the trap; but the son of the Count, as he saw them advancing, could not resist falling upon them too soon, contrary to the orders he had received, and put them to flight, thus preventing their total destruction. On

seeing why his plan had failed, Guiffred killed his son in his fury. For this Pope Sergius IV. commanded him to build a monastery in penance. He founded S. Martin in 1007, bequeathed his property to the abbey, and died there himself as a monk in 1049.

The material of the ruins has been used in all the neighbourhood for churches, and in the houses of the village of Castell.

‘L’église, ruinée, est d’un style roman fort bizarre. La nef présente de larges travées dont les voûtes en berceau portent sur des colonnes monolithes, en marbre blanc, renflées vers le milieu, étranglées au sommet, sous le chapiteau. Les chapiteaux sont byzantins, au type de S. Marc de Venise. Le doge Orséolo, le fondateur même de la basilique de S. Marc, qui vint prendre l’habit monastique dans l’abbaye de S. Michel de Cuxa, voisine du Canigou, n’aurait-il pas amené avec lui des ouvriers ? Ou bien ces influences byzantines seraient-elles venues par les Arabes ? Cette question mérite d’être recommandée vivement aux archéologues que le goût des études ou des ascensions conduit dans les montagnes orientales des Pyrénées. Quelques fragments, à S. Martin du Canigou, ne datent que du XII<sup>e</sup> siècle ; ceux-là se rapprochent davantage de l’art roman des autres contrées méridionales de la France.’—*Anthyme S. Paul.*

Beneath the entrance of the abbey is a caverned tomb in the rock, where Guiffred and his wife were buried ; but the monument of Guiffred (with a modern inscription) is to be found in the church of *Castell*, between the abbey and Vernet.]

[A diligence runs (7 k.) between Prades and the *Baths of Molitg*, in the gorge of the Castellane (Hotels: *Marty* ; *Auter* ; *Laguërre*), near the ruined castle of *Paracols*. An excursion may be made from Molitg by the rock-built *Mosset* and *Counozouls* to (8 hrs.) the *Baths of Carcanières*. Another excursion (10 hrs. to go and return) may be made to the pools called *Les Gours de Nohèdes*. Tradition says that if any one throws a stone into *Le Gourg Noir*, a thick mist will arise, which will be followed, three hours after, by a terrible storm.]

[An excursion may be made from Perpignan by diligence

(most fatiguing—a railway is in progress) to Amélie-les-Bains 39 k. distant. The road is intensely ugly. The *Bridge of Céret* (31 k.) over the Tech is a magnificent single arch, exceedingly lofty and narrow, attributed to the Visigoth kings.

The church of *Céret*, a little to the S. of the road, has a good gothic portal. Turning along the r. bank of the Tech, into the valley of *Vallespir* (*Vallis aspera*), and passing r. the ancient brown village of *Palalda*, we soon reach *Amélie-les-Bains* (Hotels : *des Thermes* ; *Romains* ; *Pujade*), a dull little place, shaded with planes and clustering along the banks of the stream. With other baths, it has one admirably arranged bath for soldiers, much frequented for cutaneous diseases and rheumatism, and of great benefit. The place was formerly called Arles-les-Bains, as it belonged to the neighbouring Benedictine abbey of Arles, and the name was only changed in 1840 in honour of the queen of Louis-Philippe. Life is indescribably dull here, the same limited society necessarily meeting all day long.

4 k. up the valley (carriage for day, 6 fr.) is *Arles-sur-Tech* (Hotel : *Rousseau*—decent), the Roman Arulae, on the site of which the abbey of Notre Dame was built in 821. Twice ruined, the present church dates from 1157. The old brown town has its little *place*, whence steps lead to a platform at the end of the church, where, railed off, is a tomb bearing the monogram of Christ—with a cover *en dos d'âne*, filled with marvellous water, never dry, though completely isolated. In ancient times, it is said, when the country was ravaged by dragons and other evil beasts, the holy Arnulph went to search at Rome for relics which might drive them away. Here, in sleep, the Persian martyrs, Abdon and Sennen, revealed to him where their bodies were buried, and that they would carry out his desire. On the following day Arnulph found the bodies of the saints at the spot indicated, but fearing that they would be stolen from him during his long return journey, he put them in a barrel, enclosed in another much larger, which he filled with water. On landing at Reuss, Arnulph heard all the bells ring of their own accord to welcome him, but would not explain the reason. The way from Reuss was difficult; the barrel was carried on a mule. At a narrow pass the muleteer swore, and the mule instantly disappeared over the precipice. Arnulph was in despair but on arriving at Arles found mule safe, bells ringing as before,

and people already cured of their diseases. Then Arnulph drew forth his relics, and as for the water, emptied it into a vacant sarcophagus, where a leper washed and was instantly cured. Then others speedily sought the same blessing. A relief in the wall still represents a certain Chevalier d'Homs, who died a monk



TOMB OF SS. ABDON AND SENNEN, ARLES-SUR-TECH.

in 1200, being cured of a cancer in the nose<sup>1</sup> by the relics. The monks took possession of so valuable a source of income, and the water is still sold by the clergy at 1 fr. the bottle, though only to those who ask for it in Catalan.

Let into the wall above the tomb are a figure and two praying

<sup>1</sup> See Prosper Mérimée.

angels, from destroyed monuments. The church consists of a nave with aisles. Over the W. door a cross is let into the wall, containing the Saviour throned between the emblems of the evangelists. On the N. is a chapel, where an immense wooden altar-piece of the xvii. c. portrays the lives of SS. Abdon and



CLOISTER, ARLES-SUR-TECH.

Sennen. On the l. is the lovely *Cloister*, of xiii. c., of white marble, golden tinted from age, but still in great perfection. Very miserable houses are built around and open into it. In the village are many *ajimez* windows, and the whole place has a Spanish character, enjoying its bull-fights in the summer, when the peasants dance the *contrepas* to perfection in the little square.

An ascent of  $1\frac{1}{2}$  hr. will take the pedestrian from Arles to

*La Caxa de Roland* (the coffin of Roland), a very perfect dolmen, near a chaos of granite rocks, above which is the *Tour de Batère*, with a fine view.

Continuing the valley of the Tech (23 k. from Amélie-les-Bains), one may visit *Prats-de-Mollo*, with a church connected by a vaulted subterranean passage with the *Fort la Garde*, a work of Vauban, and (at 31 k.) the baths of *La Preste*. In the valley of the Caldares, which opens S.W. from that of the Tech, is the hermitage of *Notre Dame del Coral*.

[22 k. S. of Arles by a carriage road, passing (17 k.) *S. Laurent-de-Cerdans*, is *Coustouges*, or *Costujas*, the ancient Custodia, on the frontier of Spain. Here Pope Damasus founded (370), in honour of the Virgin, a church, which was ruined by the Saracens and rebuilt by Charlemagne in the ix. c. Prosper Mérimée describes this church—a rectangular parallelogram ending in an apse—as little altered and most interesting.]

After leaving Perpignan, the mountains of the Canigou rise grandly to the r. of the railway, their pale grey tints contrasting with the vigorous lines of the plains.

77 k. *Elne* (no hotel of any description). The town, on its dusty hillock, with its brown cathedral, its mouldering walls and towers, its men in sandals, its vegetation of aloes, prickly pear, canes, and henbane, and its fine background of purple mountains or deep blue sea, each seen across a sandy plain, is more thoroughly Spanish in character than most places in Spain itself.

The ancient Illiberis was the first halting-place of Hannibal in Gaul. The Carthaginian general encamped beneath it, and held a conference there with the chiefs of the Volces Tectosages. Constantine called the place *Castrum Helenae* in honour of his mother, and is said to have founded a bishopric there, to which Caesar Borgia was nominated as bishop by his father Alexander VI.

Repeatedly devastated and burnt by Saracens, Normans, and French, Elne became almost deserted when its bishopric was removed to Perpignan in 1602, and has since presented no more than a ghost of its ancient magnificence.

Rugged alleys between the close-set houses lead to the platform occupied by the *Church of S. Eulalie*, the former cathedral, founded in the citadel (in the place of an ancient basilica) by Bishop Béranger in 1019, and finished c. 1060.

‘La façade assez élevée, et qui se termine par un gâble



ELNE.

crénelé, est encadrée par deux tours carrées qui s'élèvent un peu plus haut que celui-ci. Cinq fenêtres étroites sont percées dans le gâble, et leur sommet s'aligne sur ses corniches rampantes. On observe leurs archivoltes dessinées par des pierres noires qui tranchent avec la couleur des autres matériaux. D'autres incrustations semblables, disposées çà et là sur la façade, rappellent un style d'ornementation tout oriental, qui paraît s'être introduit de bonne heure dans le midi de la France.'—*Prosper Mérimée*.

The church has a nave of five bays, the two first of which were renewed in the XIV. c. The façade, of extreme simplicity, is flanked by two square towers, that on the r. of

stone, that on the l. of brick : both are fortified. The principal nave has cradle vaulting. The chapels on the r. were added in the xv. c. There is a rich rétable in Spanish taste. Outside the three apses are the beginnings of a



IN THE CLOISTER, ELNE.

larger choir, abandoned soon after its commencement. In the sacristy is a white marble sarcophagus of the Lower Empire.

A gothic portal of the XIII. c. leads into the beautiful *Cloister*, which is the glory of the place : its enclosure is

now a lovely garden of roses and lilies. It was evidently reconstructed and vaulted in the XIV. c., when the pillars and many of the capitals of the XII. c. were used again, and others added; indeed, the capitals of this cloister present a perfect series of the ornamentation from the XII. c. to the XV. c., during which period sculptors were constantly employed here.

‘Les formerets des voûtes du XIV<sup>e</sup> siècle ne traversent pas le mur de la galerie, comme à Fontenay et à Fonfroide. Les architectes se contentèrent de placer de trois en trois arcades une pile cubique, soit prise parmi les piles du cloître primitif, soit taillée pour cette nouvelle disposition; car il faut remarquer qu’à Elne comme à Moissac, outre les colonnettes jumelles, il devait exister, au XII<sup>e</sup> siècle, les piles rectangulaires de distance en distance pour donner plus de résistance à ces longues galeries.’—*Viollet le Duc*.

The shafts of the pillars are covered with exquisite ornamentation.

‘The capitals at Elne are more curious than those of any other cloister in France—some of them showing so distinct an imitation of Egyptian work as to strike any one at all familiar with that style. Yet they are treated with a lightness and freedom so wholly mediæval as to show that it is possible to copy the spirit without a servile adherence to the form. Here every capital is different.’—*Fergusson*.

A number of reliefs are let into the wall of the cloister: one of them, bearing the Christian monogram, is pointed out as part of the tomb of Constans, youngest son of Constantine, killed near this. Another relief represents a bishop between two angels with censers.

‘Quelques vieillards se rappellent que dans leur jeunesse, tous les ans, après la Toussaint, on chantait une absoute devant ce

bas-relief, et qu'on l'aspergeait ensuite avec du vin blanc. L'évêque qu'il représentait avait, dit-on, donné une vigne aux chanoines d'Elne, qui, par reconnaissance, ou par une clause de la donation, s'acquittaient régulièrement de cette cérémonie.'—*Prosper Mérimée.*

80 k. *Palau-del-Vidre*, has an ancient church of the Templars, with fine wooden altar-pieces of the XIV. c. and a cope embroidered with pearls of 1554.

86 k. *Argelès-sur-Mer*, is a frequented bathing-place.

91 k. *Collioure*, is the ancient Cauco Illiberis. In the centre of the town is an old castle. A little to the S.W. is the *Hermitage of Notre Dame de Consolation*.  $2\frac{1}{2}$  k. beyond are the ruins of the abbey of *Valbonne*, abandoned since the XV. c.

93 k. *Port Vendres*, is the ancient Portus Veneris. The port is decorated with fountains and an obelisk. Steamers from Marseilles to Barcelona and Alicante touch here. *Cap Béar* was the site of a temple of Venus.

98 k. *Banyuls-sur-Mer*, has a good romanesque portal, the only remnant of the church of S. Jean d'Amont.

105 k. *Cerbère*. Beyond this, the railway enters Spain.

## CHAPTER VII.

NARBONNE TO MONTPELLIER—BÉZIERS, MONTPELLIER  
(MAGUELONE, AIGUES-MORTES, LUNEL).

THE railway runs through the plain of the Aude,  
to—

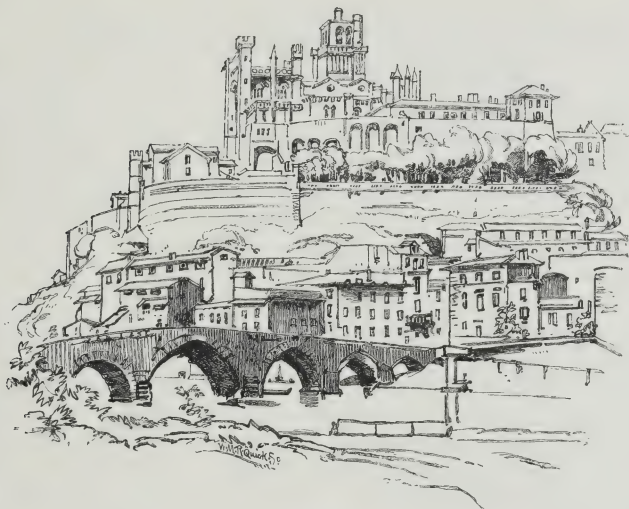
7 k. *Coursan*, which has a fortified gothic church. This is the station for the sea-bathing place of *S. Pierre*. Soon after leaving the station, the old town of *Capestang* is seen under the hills on the l. It has a gothic church and remains of a Roman bridge.

16 k. *Nissan*. After passing this, the town of *Montady*, with a very lofty square tower, is seen on the l.

26 k. *Béziers* (Hotels : *des Postes*—good ; *de la Bourse* ; *de France* ; *de la Paix*). The first sight of Béziers from the railway does not give a false impression that it is one of the most picturesque towns in the south of France and well worth halting at. High beyond the old gothic XII. c. bridge of unequal arches over the Orb, and raised on stately terraces above the clambering houses, rises the grand brown mass of the fortified cathedral, while the bright green of avenues and gardens gives the colour which is wanting in most views of southern towns in France.

The ancient Beterris was colonised from the seventh Roman legion under the title of *Colonia Septimanorum*,

but soon returned to its old name. In the III. c. it was converted by S. Aphrodise, who became the first of a line of bishops which came to an end in 1790. No place suffered more terribly for its Protestantism than Béziers in the wars of the XII. c.



BÉZIERS.

‘ Les chefs des croisés dépêchèrent l’évêque de la cité vers ses ouailles. “ L’évêque assembla les habitants et autres dans l’église cathédrale de S. Nazaire, et, leur représentant le grand péril où ils étoient, il leur conseilla de rendre la ville au légat et de livrer entre ses mains les hérétiques, que lui évêque connoissoit bien et avoit couchés par écrit ; mais ils refusèrent, et dirent qu’ils *mangeroient plutôt leurs enfants* que de faire telle chose. Le légat, sur cette réponse, jura qu’en Béziers il ne laisseroit pas pierre sur pierre, qu’il feroit tout mettre à feu et à sang, tant hommes que femmes et petits enfants, et que pas un seul ne

sera pris à merci." L'armée planta autour de Béziers ses tentes et ses pavilions innombrables. . . . "Ceux de Béziers, qui avoient pensé jusque-là que ce que leur évêque leur étoit venu dire n'étoit que fables, commencèrent de se grandement ébahir. Toutefois, quand ils virent que force leur étoit de se défendre ou de mourir, ils prirent courage entre eux et s'armèrent du mieux que chacun put; puis ils sortirent pour charger les assiégants. Adonc, l'*host* assiégante commença de se mouvoir, en telle sorte, qu'elle faisoit trembler et frémir la terre." Les chevaliers croisés n'eurent pas le temps de prendre part au combat; la multitude des *arlots* et gens de pied se précipita si furieusement sur les bourgeois, qu'elle les rejeta dans la ville et y pénétra pêle-mêle avec eux. En peu d'instant la cité fut inondée par des milliers d'ennemis furieux. "Là eut lieu la plus grande massacre que jamais on eût fait dans tout le monde; car on n'épargna ni vieux ni jeunes, pas même les enfants qui tétioient!" Les vainqueurs avaient demandé à l'abbé de Citeaux comment ils distingueraient les hérétiques des fidèles: "Tuez-les tous!" répondit Arnaud Amauri; "tuez-les tous! Dieu connaîtra les siens."

'Ceux de la ville se retirèrent, autant qu'ils purent, dans la grande église de S. Nazaire; les *capelans* de cette église firent tinter les cloches *jusqu'à ce que tout le monde fût mort*; il n'y eut glas ni cloches, ni *capelans* revêtus de leurs habits sacerdotaux, qui pussent empêcher que tout fût passé au tranchant de l'épée, et il ne s'en sauva point un seul; ce fût la plus grande pitié, que jamais on eût crue ni ouïe. La ville pillée, ils mirent le feu de partout, et tout fût devasté et brûlé, de sorte qu'il n'y demeure chose vivante. . . . Le chroniqueur Aubri ou Albéric de Trois-Fontaines prétend que la population égorgée s'élevait à soixante mille personnes, dont sept mille au moins dans la seule église de la Madeleine! Le contemporain Bernard Ithier de Limoges porte le nombre des morts à trente-huit mille. Arnaud Amauri en avoue vingt mille dans la lettre où il rend compte au pape de sa victoire. Tel fut le début des champions de la foi, 22 juillet, 1209.'—*Henri Martin, 'Hist. de France,' iv. 32.*

A succession of pretty gardens and fine avenues of planes (in which the principal hotels are situated) lead the foot-passenger up into the town, beyond the older part

of which, on the very point of the promontory, he will find the grand *Church of S. Nazaire*, formerly the cathedral. The later portions, of the XIII. c. and XIV. c., were fortified and battlemented to correspond with the transepts and rectangular portion of the choir, which date from the XII. c., and which were machicolated at the later date.

‘On établit quelquefois des mâchicoulis sur le couronnement des églises lorsqu’on jugeait que celles-ci pouvaient être investies ; c’est ainsi que sur l’abside de la cathédrale de Béziers, entre les contre-forts, et pour défendre les fenêtres contre une escalade, on a construit, vers le commencement du XIV<sup>e</sup> siècle, des mâchicoulis terminés par un parapet avec crénelages à jour en forme de balustrade.’—*Viollet le Duc*.

The W. front has two small towers, between which is a magnificent rose-window. Above the gothic portal are statues representing the Old and the New Law. The stained XIV. c. windows of the choir are protected by web-like grilles of wrought iron. The nave has only two bays, and is without side-aisles, but has chapels at the sides. The triforium has square openings, continuing the mullions of the windows above. From the S. transept, through the chapter-house, is the entrance to a beautiful cloister of the XIV. c., with a fountain in the centre. Its galleries are surrounded by a balustrade of open work : they contain a number of ancient altars and sarcophagi.

Turning to the l. (in returning to the station), beyond a market-place, is the *Church of La Madeleine*, much altered, but preserving romanesque windows and cornices. This was one of the principal scenes of the terrible massacre of 1209.

Proceeding from hence in a straight line to l., we reach through a court, the *Church of S. Aphrodise*, the burial-place of that saint, the first apostle of Béziers. The building is XIII. c. and XIV. c. At the W. end is an ancient sarcophagus, now used as an altar, formerly as a font.

Old chroniclers relate that after the martyrdom of S. Aphrodise, first bishop of Béziers, in the third year of Domitian, Count Bernard instituted a fief for the nourishment of a camel which had belonged to the saint, and paid the income for its maintenance. After the death of the camel, the fief was appropriated to a kind of charity in honour of S. Aphrodise, which accounts for the appearance of a camel and the distribution of alms in the strange festival which annually took place here, till recent times, on the fête of the Ascension.

‘Le jour de la fête, un chameau de toile, peinte, ouvre la marche; suivent des espèces de sauvages, puis les agriculteurs portant des espèces de houlettes ornées de rubans, dont ils se servent fort adroitement pour parer ou porter des coups; ils dansent avec beaucoup d’adresse et de légèreté: on porte des paniers remplis de pain, qu’on distribue aux pauvres. D’autres conduisent une bergère et l’éventent de temps à l’autre. On jette aussi de bonbons, des oranges, des confitures: ce n’est pas le moins bon de la fête. Les autorités marchent en tête; cette fête est presumée une fête d’agriculture.’—*J. M. Amelin.*

Besides the churches already mentioned, we may notice *S. Jacques*, of XII. c., with a beautiful apse. The *Hôtel de Ville* has an indifferent collection of pictures. Near this, outside No. 5, Rue Française, is an ancient statue, known by the inhabitants as Pépezuc. On the Place de la Citadelle, a statue by David d’Angers commemorates Riquet

(1604-80), the author of the Canal du Midi, and the most distinguished of the Biterrois, as the natives of Béziers call themselves, from the old name of the town.

[A line leads N.W. from Béziers to S. Chinian, by—

23 k. *Cessenon*. 5 k. S. is the ruined abbey of *Fontcaude*.

34 k. S. *Chinian*, a little manufacturing town in a picturesque rocky district.]

[A line leads from Béziers to (43 k.) Bédarieux (see ch. viii.), and so to Millau and Arvant. At *Espondeilhan* (15 k.) is a romanesque church of ix. c. and x. c. Near (19 k.) the station of *Magalas* is the grand solitary tower of the ruined church of *S. Étienne of Puissalicon*, now standing in the cemetery. It recalls the campaniles of Italy, though the single circular opening in its highest storey is a mistake in a building growing gradually lighter towards its summit.]

44 k. *Vias*, which has a great fortified church of the xiv. c., with a stone spire, and a grand W. rose-window.

[A branch line leads N. from Vias to (59 k.) Lodève, by—

12 k. S. *Thibéry*, with a very remarkable Roman bridge over the Hérault, and an ancient abbey.

18 k. *Pézenas*, the Piscennae or Pissenacum of the Romans, and the place where Molière exhibited his first dramatic efforts during the sitting (1655-56) of the États de Languedoc. The wooden horse called the Poulain, made when Louis VIII. visited the place in 1226, covered with a blue robe embroidered with gold fleurs-de-lis, is made to dance here to the sound of music at the fêtes. Its leaps, and its pretence of biting those who come too near it, are a great amusement to the people. The town is famous for its woollen factories. The surrounding plain is called from its richness 'le jardin de l'Hérault.'

29 k. *Paulhan*, on the upper line from Narbonne to Montpellier, see ch. viii.]

47 k. *Agde* (Hotels: *du Cheval Blanc*; *La Poste*).

The 'Αγαθὴ πόλις of the Greeks, Agatha of the Latins, which was said to be founded in the year of Rome 163. In the latter part of the XIII. c., the place was taken by Andrea Doria, who destroyed every building except the cathedral and bishop's palace, and all the inhabitants



AGDE.

between the age of five and sixty. The city recovered some importance after the construction of its port in the XV. c.

The little town, called Agde-la-Noire, from the lava with which it is built, is connected with the railway by a suspension bridge over the Canal du Midi. The noble

fortified *Cathedral of S. André*, built of black lava, is the earliest and finest specimen of a fortified church. Its massive tower with heavy tourelles, and its battlemented and machicolated walls, would make one believe it was a castle. On the l. are some fragments of a XIII. c. cloister. Under the remains of the town walls is a pretty little promenade with a fountain; all the women here wear the large hats of the south. Agde was the birthplace of S. Maixent, who founded the famous monastery in Deux-Sèvres in the v. c.

To the S.E., between the town and the sea, are five volcanic cones, of which the highest, *Le Pic S. Loup*, supports a lighthouse. The volcanic crater is now full of vineyards. The *Island of Brescou*, formerly Blascon, is volcanic; it was fortified in the XVI. c., and has a lighthouse. The mouth of the Hérault, a little further to the W., is defended by the *Fort de Grau*.

53k. *Les Onglous*. Beyond this is the entrance, between two piers, to the Canal du Midi, begun 1666, finished 1681.

‘La Garonne et le Tarn, en leurs grottes profondes,  
 Soupiraient dès longtemps pour marier leurs ondes.  
 Et faire ainsi couler par un heureux penchant  
 Les trésors de l’aurore aux rivés du couchant.  
 Mais à des vœux si doux, à des flammes si belles,  
 La nature, attachée à des lois éternelles,  
 Pour obstacle invincible opposait fièrement  
 Des monts et des rochers l’affreux enchaînement.  
 France, ton grand roi parle, et ces rochers se fendent,  
 La terre ouvre son sein, les plus hauts monts descendent.  
 Tout cède, et l’eau qui suit les passages ouverts  
 Le fait voir tout puissant sur la terre et les mers.’

*Corneille.*

The Isthmus of Onglous is a curious narrow strip of land between the storm-beaten salt lake called *Étang de Thau* and the sea.

70 k. *Cette* (476 k. from Bordeaux, 219 k. from Toulouse. Hotels: *Grand*; *Barillon*; *du Grand Galion*; all on the Quai de Rose), more properly Sette, the Sêta of the middle-ages, owes all its importance to its port, which sprung from the will of Henri IV. and the brain of Riquet. The first stone was laid in 1666. Since then the history of *Cette* has been only that of its commerce and industry. There is nothing to see in the town; the view from the railway—of the vast inland lake, *l'Étang de Thau*, backed by low mountains—is often exceedingly beautiful when glorified by the hues of sunset.

‘The sandy spits, the shore-lock’d lakes,  
Melt into open, moonlit sea;  
The soft Mediterranean breaks  
At my feet, free.

‘Dotting the fields of corn and wine,  
Like ghosts, the huge, gnarl’d olives stand.  
Behind, that lovely mountain-line!  
While, by the strand,

‘*Cette*, with its glistening houses white,  
Curves with the curving beach away  
To where the lighthouse beacons bright  
Far in the bay.’

*Matthew Arnold.*

‘L’eau de l’étang de Thau est salée comme celle de la mer, mais, après les grandes pluies et dans le voisinage des ruisseaux tributaires, elle devient saumâtre, à cause de la faible profondeur de son lit. Un de ces ruisseaux, peut-être le plus abondant, jaillit dans le lac même en une énorme source, à laquelle on a donné le nom de fontaine de l’Abisse (Avisse) ou de l’Abîme :

peut-être est-ce une des branches souterraines de l'Hérault. Vers l'extrémité orientale de l'étang, une autre source d'eau douce alimente le bassin ; vers la fin d'avril, la fontaine est tarie, et, par un mouvement inverse, l'eau salée descend en tournoyant dans les galeries profondes : il y a donc là, du moins temporairement, un phénomène analogue à celui des ruisseaux marins d'Argostoli, dans l'île de Céphalonie ; c'est l'eau de la mer qui coule vers le continent. Cette fontaine, alternativement douce et salée, a reçu le nom fort juste de gouffre d'Enversac. D'ailleurs les forces souterraines ont été certainement à l'oeuvre au bord de l'étang, car près de la rive du nord se voit des bancs d'huîtres et de moules, d'origine récente, à 400 mètres de la plage actuelle. L'étang de Thau fait partie du domaine public ; affranchi de toute servitude de propriété et de pêché, il livre annuellement au commerce pour une valeur d'un million de francs en poissons et en coquillages, produit fort considérable, d'environ 140 francs par hectare. On dit que les huîtres 'pied de cheval' étaient jadis fort abondantes dans l'étang de Thau. Elles disparurent par une cause inexpiquée, et celles qu'on a déposées en 1865 et en 1866 sur le fond, dans l'espérance de le repeupler, n'ont jamais pu se reproduire ; elles sont devenues d'une grosseur énorme.'—*Élisée Reclus*.

The promontory of *Mont S. Clair*, the ancient Mons Setius, rising 180 mèt. above the sea, marks the position of Cette from a great distance.

Continuing the line to Tarascon, we pass—

77 k. (from Narbonne) *Frontignan*, with an old bridge and a xiv. c. church with a fortified tower.

84 k. *Vic-Mireval*. To the l. is *Mireval*, with a fortified church of the xii. c. N. of the station (1 k.) is an ancient residence of the kings of Arragon.

98 k. *Montpellier* (Hotels : *Nevet*—best and most excellent ; *du Midi* ; *Cheval Blanc*. Poste : Boulevard du Jeu de Paume).

Montpellier, one of the principal towns in Languedoc.

capital of the Département de l'Hérault, rose from a village to a town in the XII. c. through the fame of its School of Medicine, the rival of that of Salerno. The see of Maguelone was transferred hither in 1536. The town boasts a number of eminent natives, including S. Roch, Auguste Comte (the founder of Positivism), and Daru, the historian of Venice. Montpellier was formerly celebrated for its verdigris (distilled on copper plates from acid from the stalks of grapes), and is still remarkable for its perfumeries. The discovery of *eau de vie* is attributed to Arnaud de Villeneuve, who made a perfumery in this town.

The handsome new streets are a good but dull imitation of modern Paris. The Rue de la Loge and Rue Nationale lead (r.) from Hôtel Nevet to the *Palais de Justice*, of 1846, and the triumphal arch called *Porte de Peyrou*, built, 1712, in honour of Louis XIV. This forms an approach to the *Promenade de Peyrou* (pierreux), a handsome balustraded platform, constructed 1689—1785, with a statue of Louis XIV. by *Debay* and *Carbonneaux* in the centre, and with fine views over the country and to the mountains of the Cevennes. The magnolias in the neighbouring gardens are magnificent. At the end of the terrace is a handsome *Château d'Eau*, beyond which opens the aqueduct built (1753-66) from plans of Pitot to bring the waters of S. Clément (9 k. distant) to Montpellier. Wraxall found the landscapes of Montpellier worthy of the pencil of a Raffaele or a Claude Lorraine, and they do recall the pictures of the latter.

A little below the promenade is the entrance of the *Jardin des Plantes*, founded by Henri IV. in 1593. A

grave in the garden where a skeleton of a young girl was found, inscribed 'Placandis Narissae manibus,' is pointed out as that of Elisa Temple, adopted daughter of Arthur Young (of the *Night Thoughts*): she was, however, buried in the now destroyed cemetery at Lyon, in Oct. 1736. To the r. of the Jardin des Plantes is the *Cathedral of S. Pierre*, which is chiefly remarkable for its porch, rising, between the two W. towers, to the whole height of the building—a singular piece of architecture, which is not without picturesqueness, though Mérimée says, 'Il est impossible de rien voir de plus lourd et de moins gracieux.'

'Deux piliers cylindriques et massifs, offrant l'aspect de deux tourelles élancées, terminées en pyramide, soutiennent à la hauteur de la nef une voûte à quatre pendentifs; les arceaux reposent d'un côté immédiatement au-dessous de la partie conique des piliers, et s'appuient de l'autre côté sur la façade elle-même de l'église.'—*Bourasse*, '*Cathédrales de France*.'

The building was much mutilated by the Protestants, by whom many other churches at Montpellier were entirely destroyed. The choir, apse, and transepts have been almost rebuilt in the last few years, and the interior is now very handsome. The body of S. Roch, who died in prison at Montpellier in 1327, and who became the patron saint of the plague-stricken, was carried off from hence by a raid of the Venetians in 1485. Before 1536, when it became a cathedral, this church was the chapel of a Benedictine monastery, founded by Urban V. in 1364. Its buildings are now occupied by the *School of Medicine*, a *Public Library*, *Anatomical Museum*, etc.

Behind the cathedral is the *Tour des Pins*, a remnant of the ancient fortifications. Lower down the Boulevard

Henri IV. is the XVIII. c. gate called *Porte de la Blanquerie*. On the *Avenue de l'Esplanade* is the *Musée Fabre*, containing a small collection of pictures, open to the public on Sundays, Mondays, and festivals. It includes a fine portrait by *Poussin* (No. 639) of Cardinal Giulio Rospigliosi, afterwards Clement IX.

Montpellier was much frequented in the last century by our countrymen as a winter residence, especially by young Englishmen wishing to perfect themselves in French. But no words can express the dulness of the place, or the savage ferocity of the mistral which blows there: as a winter resort it possesses no advantages whatever. Some of the least dreary walks are those on the banks of the little river Lez.

‘Il rappelle les fleuves de la Grèce. Il y a sur ses bords tantôt le paysage sel et aride, tantôt et tout à coup le frais bosquet et l'ombrage comme pour l'Eurotas; et c'est le même ciel bleu.’—*Sainte-Beuve*, ‘*Nouveaux Lundis*.’

The *Patois of Montpellier* is full of interest, and has a literature of its own, as may be seen in the poetry of David Sage, ‘*Les Noël's*’ of the Abbé Plumet, the poems of the Abbé Fabre, and the fables of Auguste Tandon. As a specimen we may give these couplets in patois of Montpellier by Mme. Belmont:—

‘Sé saviès quinté és ton tourmén,  
 Qu'esproûva ta douça méstréssa;  
 Doutariès-pa d'un seul moumén  
 De moun cor ét dé ma téndressa;  
 Tircis, jusqu'à moun dergné jour  
 Serâi fidêla aôu Diou d'amour,  
 Aôu Diou d'amour, aôu Diou d'amour.

‘Tant qué véyrâi lous aôssélous  
 Sé béquéta su la coudréta ;  
 Tant qué veyrâi lous parpaious  
 Diu lou prat, cèrcâ la flouréta ;  
 Tircis, jusqu’à moun dergné jour  
 Serâi fidêla, etc.

‘A quinze ans chacun déou aima,  
 Tircis, paguen à la Natura  
 Lou dous tribut de s’enflâma,  
 Piôï qu’és la jouissença pûra :  
 Tircis, jusqu’à,’ etc.

The people will sing, even in speaking, and pronounce words beginning with *s*, followed by a consonant, as if they began with *e*: ‘esquelette,’ ‘especulation,’ etc. An artist will soon have a crowd round him, shouting—

‘Que fâÿ aquel aqui ?  
 Tîra lou plan de la glèysa.  
 Tîra lou plan dáou cloûchè.  
 Tîra lou plan dé la pôrta,’ etc.

It is always ‘tirer le plan,’ whatever sketch you are making.

No lover of antiquities should visit Montpellier without making the excursion to *Maguelone* (carriage for day, 15 fr., or railway as far as Palavas). The first part of the road is dull, but passes near the site of Sextantia, a Roman town of some importance, from which many inscriptions have been taken.

‘On rapporte, sur les ruines de Sextantis, une tradition digne des *Mille-et-une Nuits*. La colline sur laquelle la ville était bâtie s’élève abruptement sur les bords du Lez, présentant comme une muraille de rochers. Tous les ans, le jour des morts, suivant les uns, à Noël suivant les autres, le diable apparaît à minuit sur le haut du rocher, et invite les gens assez hardis pour s’en approcher à venir prendre possession d’un trésor. Le roc

s'ouvre alors et laisse apercevoir l'ouverture d'une caverne, où le trésor est déposé. Le diable accorde la permission d'y entrer et d'y prendre ce que bon semblera, mais il faut se dépêcher, car, pour cette opération, il ne laisse qu'un certain nombre de minutes. Dès l'entrée de la caverne, on voit des tonneaux remplis de liards, un peu plus loin, sont des pièces de dix sous, puis des pièces de cinq francs, enfin, dans l'éloignement, on voit luire des napoléons. Les liards, on les méprise d'abord ; les pièces de cinq francs sont bien lourdes ; on court aux napoléons. On en remplit ses poches, ce n'est point assez, on en jette dans son chapeau, puis on essaie de faire de ses habits comme un sac qu'on prétend charger sur son dos. Entraîné par la convoitise, on oublie le terme fatal. Soudain, le roc se ferme avec fracas, et le malheureux avare y est enfoui pour toujours au milieu des monceaux d'or.'—*Prosper Mérimée*.

The latter part of the road runs across the marshes with their canes and tamarisks. Delicate mountain distances rise on the r., and the watery flats, the nets and boats, and the canals with their life, recall Mestre and the neighbourhood of Venice. The little town of *Palavas-les-Flots* has all the picturesqueness which red balconies and green shutters give, and possesses every kind of café, from the best to the humblest, and two little stone piers jutting out into the blue Mediterranean at the mouth of the Lez.

From Palavas we follow a sandy road lined with tamarisks, between vineyards, where the vines—growing in sea-sand—do not suffer from phylloxera, and so reach the hillock where the mass of Maguelone rises in shadow against the soft mountains. Quantities of pink stocks and convolvulus give colour to the foregrounds in summer, and flocks of quails run in and out of the vines.

The half-isle of Maguelone is the Mesna described by Pomponius Mela. After the fall of the Roman empire, the Visigoths took possession of it. Then, in the VIII. c., it was fortified by the Saracens, who made a port whence their corsairs set forth to ravage the coast. Charles Martel drove them out in 737, and in his vengeance destroyed, not only the port, but the ancient Christian church which the Mussulmen had respected. Then, for three hundred years, the site was deserted. But in 1048 its

bishop, Arnaud, began to rebuild the church, which was continued by his successor Gaulthier, but not completed till the end of the XII. c. Then the place became again prosperous under its powerful bishops, who were counts of Melgueil, and coined their own money, being reprov'd in 1266 by S. Louis for producing coins upon which the name of Mahomet appeared in Arabic characters, which 'aroused the indignation of all Christians and Catholics.' Maguelone was finally destroyed by Louis XIII. in 1633.

A hollow road, lined with old unearthed fragments, leads up the volcanic hillock of Maguelone to the desolate site of the once prosperous town, which was the native place of Bernard de



MAGUELONE.

Treviers, author of *The Loves of Pierre de Provence and La Belle Maguelonne*. Now nothing remains but the curious *Church of S. Pierre*, the ancient cathedral. It must always have looked externally more like a castle than a church: now it rather resembles the stranded hulk of a ship. It has only been restored to worship since 1875, when its owner, Mme. Fabrège, transported hither the remains of her husband's family and her own—Moutaud. The portal, in coloured marbles, surmounted by an exquisite frieze and a relief of Christ throned between the emblems of the evangelists, 'shows a mixture of classical, sara-cenic, and gothic taste, which could only be found here; and as it bears a date (1178) it marks an epoch in the style to which it

belongs.<sup>1</sup> The interior presents two churches, that of Charles Martel ending in an apse, marked in the pavement beyond the third bay of the nave, up to which point a heavy low roof divides the building into two storeys; and the apse of Bishop Arnaud (1037-54), encircled by a romanesque arcade, beneath which are three windows. Of the later date are the two short transepts and the two chapels at the end of the nave. The whole, till recently, was half filled with sand; but now the lower part of the pillars 'mangés par les vents de mer' is laid bare, though, with perfect taste, nothing ancient has been altered. Beneath the sand were found four glorious tombs with well-preserved figures of bishops of xv. c., and many other monuments—either sarcophagi or mere inscriptions in the pavement.

In the S. transept is the picture, restored to the church in 1878, which the canons of Maguelone gave as a bribe to the deputy of Louis XIII. sent to destroy the castle and fortifications of the place in 1638. In a case near this are six skulls of early bishops. The upper church, over the first two bays of the nave, is reached by a stair in the thickness of the wall. The holes where the stalls were fixed remain here, and in the roof those for lamps. Amongst the relics preserved here in the church is the cross of the bishops of Maguelone. Temporary galleries lead to the upper storey of the two chapels, full of beautiful fragments of ancient Roman sculpture and marbles. A second stair in the thickness of the wall leads to the (stone) roof, whence you can look down into the ruins of a vast chamber attached to the church, probably the chapter-house.

Beautiful shrubberies of palms, yuccas, and pink and white oleander now surround the remains of Maguelone, and it is a most peaceful spot, with an exquisite view across the bay to Mont Clair, rising behind Cette.

[Another excursion to be made from Montpellier is that to Vallemagne (see ch. viii.)]

[A carriage road leads N.W. from Montpellier to Le Vigan, passing—

16 k. *Les Matelles*, a picturesque spot, dear to artists, whence

<sup>1</sup> Fergusson.

an excursion may be made for the ascent of the very steep mountain called *Le Pic S. Loup*, whence there is a magnificent view. One may descend by the ruins of the *Château de Montferrand*, which belonged to the bishops of Maguelone, afterwards to those of Montpellier.

26 k. *S. Martin-de-Londres*, a very picturesque place, with fortifications, an old tower, a romanesque church of the XI. c., a fountain, and rocks. Hence an excursion may be made to *Aniane* (Hotel: *Blaquières*. 21 k.), which owes its origin to a famous abbey founded in 780 by *S. Benoît d'Aniane*, which, under Louis le Débonnaire, became the principal house of the Order in the Carolingian empire. The abbey was rebuilt in the XVIII. c., and is used as a prison. Its church is now that of the town. 8 k. from Aniane, by the *Pont du Diable* (XI. c.) over the Hérault, is *S. Guilhem-le-Désert*, one of the most picturesque places in the south of France, with a romanesque church and houses, and remains of a cloister of a once famous abbey.

‘Un rocher à pic qui domine le village, sur le sommet duquel se voient les ruines d’un ancien château, connu sous le nom du Château-Géant, les montagnes plus élevées qui circonscrivent le village, les restes du couvent des Bénédictins et l’église, une belle chute de Verdus, après avoir passé sous une voûte, chute ornée de tout le pittoresque imaginable, forment un tableau ravissant.’  
—*J. M. Amelin*.

In the church is a picture of the giant of the castle thrown from his horse and pierced by the lance of S. Guilhem, the saint from whom the two great houses of Poitiers and Barcelona claimed descent.<sup>1</sup> By an old custom here, on the Mardi gras, the married men to the sound of a drum pursue the bachelors, and duck all those they can catch over and over again in the fountain.

41 k. *S. Bauzile-de-Putois*, situated opposite a natural portal of rock formed by the mountains of Thaurac on the E. and Agonès on the W., between which the Hérault forces its way. 3 k. N.E. is the famous *Grotte des Demoiselles* (of the fairies). It is situated in a chestnut-wood on the *Roc de Thaurac*. A visit to this ex-

<sup>1</sup> Michelet.

ceedingly curious cavern occupies at least 4 hrs. A tax of 5 fr. is levied on each visitor by the Commune of S. Bauzile, and the expense of lighting is very great.

'On circule beaucoup dans les profondeurs de ces grottes immenses, et l'on ne peut se faire d'idée de la majesté, de la richesse, de la quantité, et de la variété de toutes les choses qui se rencontrent dans ce lieu. Ici la voûte est hérissée de pointes énormes, revêtues des formes les plus belles ; là, les concrétions pendent en draperies festonnées, brodées, relevées avec tout l'art qui pourraient employer les hommes les plus habiles, plus loin, les stalagmites semblables à des ondes écumantes lancées avec force vers le ciel ; d'un autre côté, des colonnes dont la base et le pied se perdent dans la vague des ténèbres ; enfin, des aiguilles, des pyramides, des concrétions de toutes les formes, des choux-fleurs, etc., se détachent sur le noir absolu.'—*A. M. Amelin.*

The village crosses throughout this district are frequently inscribed, 'Passans, souvenez-vous que Christ est mort pour toi.'

47 k. *Ganges.* The railway may be joined here, but the scenery by road is very fine beyond this.

65 k. Le Vigan, see *South-Eastern France.*

[A road leads N.W. from Montpellier to (56 k.) Lodève (see ch. viii.), by—

5 k. *Juvignac*, with a fortified church and the *Château de la Piscine.*

7½ k. *Courpouran.* A road leads S.W. from hence to (6 k.) *Murviel-lès-Montpellier*, the ancient Altimurium, destroyed in 737 by Charles Martel. There are considerable remains of an oppidum anterior to the Roman conquest. The walls are composed of huge blocks of stone. In the village is a Roman fountain.

32 k. *Gignac*, whence it is only 5 k. N. to Aniane (see p. 539). On a hill to the S. is the *Church of Notre Dame de la Grâce*, supposed to occupy the site of a temple of Vesta.]

[It is very easy to visit Aigues-Mortes in the day from Montpellier. Trains are changed at (30 k.) *Aimargues*. Soon after passing the next station, *S. Laurent-d'Aigouze*, a square yellow

tower is seen rising above the marsh on the l. This is the *Tour Carbonnière*, built in the XIII. c. over the course of the Vistre, the waters of which are now absorbed by a canal : it was defended by a portcullis and moucharabi. A tuft of trees indicates *Le Mas de Psalmodi*, a farm built on the site of a Benedictine abbey.

‘ Isolée au milieu d’une plaine marécageuse toute sillonnée de canaux, Aigues-Mortes ne possède en fait de route, qu’une longue chaussée élevée sur des étangs profonds. Une sorte de tour, appelée *la Carbonnière*, qui faisait partie des fortifications de la ville, s’élève au milieu de la chaussée, à un quart d’heure de marche d’Aigues-Mortes. C’est en quelque sorte la porte du territoire de cette ancienne cité. Cernée de tous côtés par des marécages saumâtres, par des lacs salés et des canaux de navigation qui, comme les fils d’un écheveau embrouillé, s’enchevêtrent sous ses murs, Aigues-Mortes, avec l’immense tour qui la domine et les remparts épais qui la protègent, semble avoir arrêté la marche du temps sous ses créneaux.

‘ Comme l’indique son nom, Aigues-Mortes a toujours été, même au temps de sa splendeur, un triste séjour. La plaine qui l’entoure n’a jamais été ni saine ni fertile. Les habitants supplièrent plusieurs fois saint Louis d’appeler leur ville *Bonne par force* ; mais ce fut en vain, ils durent se résigner à accepter le baptême sinistre qu’elle avait reçu dès sa naissance.

‘ Comme si leur origine les eût frappées d’un stigmaté sépulcral, les demeures y présentent la tristesse des tombeaux. Des rues droites et alignées découpent les maisons en pâtés réguliers. Ces carrés noirâtres tranchant sur les lignes de lumière qui traversent les rues, donnent à la ville l’air d’un immense damier. Une jolie place symétrique en marque le milieu. Ainsi bâtie et enclavée dans ses remparts, Aigues-Mortes ressemble à ces villes formées de maisons de bois que les enfants s’amusent à disposer sur les tables. Vue du sommet de la tour de Constance, elle paraît si mignonne et si portative, qu’on croirait pouvoir la pousser ici ou là, comme un jouet, sur le désert verdâtre qui lui sert de tapis.

‘ Oubliée du temps et du monde, Aigues-Mortes présente donc le rare et curieux tableau d’une ville française restée en arrière de quelques siècles. Comme au moyen âge, des pèlerins viennent y offrir aux dévotés des chapelets et des missels, des colporteurs

y vendre aux jeunes filles des étoffes et des bijoux. Les blanches cavales de la Camargue servent encore de palefrois aux femmes, et la tradition de l'heure du couvre-feu est conservée si religieusement que, sans l'entendre sonner, tout le monde s'empresse, dès qu'arrive le soir, de rentrer au logis.

' Pâles, mélancholiques, et ravagés par les fièvres, les habitants d'Aigues-Mortes semblent porter sur leurs traits le triste reflet



NORTHERN GATE, AIGUES-MORTES.

des marais verdâtres et monotones qui les entourent. Un seul divertissement a le privilège de les arracher à leur torpeur habituelle; la physionomie attristée de la ville change tout à coup quand revient avec l'été l'époque des courses de taureaux.

' Il y a du sang romain dans cette ardeur; les courses de taureaux sont restés dans le pays comme un souvenir du grand peuple. Mais par une étrange anomalie du sort, c'est dans une savane triste et monotone, au milieu d'une population inerte et malade, que s'est perpétuée dans toute son énergie, la tradition

de ce mâle divertissement.'—*Figuier*, '*Le Gardien de la Camargue*.'

Aigues-Mortes owes its celebrity to S. Louis, who, when meditating the seventh crusade, possessed no port upon the Mediterranean, and bought from the monks of Psalmodi, near the tower called Matafère, a site then only occupied by fishermen's cottages. The quay of the canal, where the king embarked for Palestine (July 28, 1248), is still to be seen. But the town itself is due to Philippe le Hardi, who, on his return from Egypt,



EASTERN GATE, AIGUES-MORTES.

built it at some distance from the sea on the plan of Damietta, erected the Tour de Constance, and excavated a port, which he connected with the sea by a canal 9 k. in length, with a mouth at the *Grav Louis*, on the W. of the town. In the xiv. c. and xv. c. another basin was made on the N. of the town, connected with the sea by a canal opening at the *Grav de la Croisette*. Under Louis XV. another canal,  $5\frac{1}{2}$  k. in length, was made, with a mouth at the *Grav du Roi*.

In 1421, when Aigues-Mortes was in the hands of the Burgundians, it was taken by the royalist troops, who made such a fearful massacre of the garrison that the corpses had to be buried

beneath heaps of salt in the tower at the S.W. angle of the town, thenceforward called *La Tour des Bourguignons*. In 1538 a meeting took place here between Charles V. and François I., in a house which still exists.

Aigues-Mortes possesses the most perfect circle of mediaeval fortifications in existence; its noble walls, built by Philippe le Hardy, bearing still the stamp of the xiv. c., and unaltered since,



RAMPARTS, AIGUES-MORTES.

except that in places the upper part of the walls has been repaired. Their height exceeds 30 ft. ; they have throughout their crown of battlements, pierced with loopholes. In the lower part of the walls also are loopholes corresponding with the embrasures, which are furnished with stone seats, where the soldiers employed in the defence could rest. The masonry is regular, of embossed stones, such as are never found of this date in the north: they bear often masons' marks on the projecting portion.

The enclosure of Aigues-Mortes presents a rectangular parallelogram, with towers for the most part circular externally and square within, so as to form a line with the walls.

‘ Construits de grosses pierres taillées en bossage, ils sont flanqués de distance en distance de tours carrées ou rondes, les unes ouvertes à la gorge sans plateformes, les autres fermées et ne communiquant avec la courtine que par des portes étroites. La

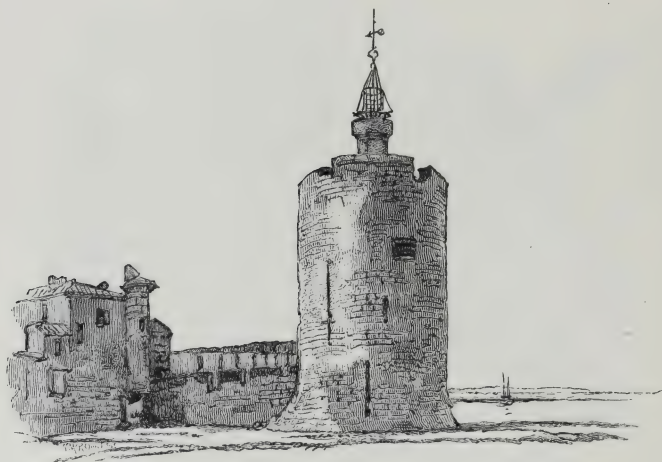


RAMPART STAIRS, AIGUES-MORTES.

hauteur moyenne des murailles est de trente pieds environ. Partout le parement est vertical. Les portes, du moins les anciennes, s'ouvrent entre deux grosses tours fort rapprochées : un passage voûté, oblique, conduit à une espèce de cour intérieure d'où l'on ne peut pénétrer dans la ville que par une autre porte qui n'est pas percée sur le même alignement. D'après les règles de l'art militaire à cette époque, les portes étant un point particulièrement exposé aux attaques de l'assiégeant, ont été fortifiées avec un soin extraordinaire, et l'ouvrage qui les défend peut être

considéré comme une espèce de citadelle indépendante. Les créneaux sont carrés, en général fort élevés, la plupart percés d'une longue meurtrière évidemment destinée au tir de l'arc. Dans la partie inférieure des ramparts on voit d'autres meurtrières, mais celles-ci ont été pratiquées, ou du moins réparées complètement après l'invention des armes à feu.'—*Prosper Mérimée*.

Handsome staircases, vaulted beneath, ascend to the ramparts on either side of the gates. The doors of the towers which open



TOUR DE CONSTANCE, AIGUES-MORTES.

to the ramparts are defended by the machicolations which Mérimée calls moucharabis. Hitherto no house has been built against the walls, so that their interest is complete.

‘Nulle ville de France présente une physionomie moins en accord avec les mœurs de notre temps.’—*Elisée Reclus*.

Opposite the N. angle of the wall, which has been rounded, is a great round tower, surmounted by a tourelle, which has served as a lighthouse—*La Tour de Constance*—proved, by a letter of

Clement IV. to S. Louis in 1267, to have been built for the protection of pilgrims. After the revocation of the Edict of Nantes, this tower served as a prison for Protestants who refused to abjure their faith.

It has been falsely asserted that the sea once reached Aigues-Mortes, where S. Louis embarked in the port, and that it has since retired ; but it is certain that the port of Aigues-Mortes was only connected with the sea by cuttings through the marshes, one of which, La Grande Roubine, could bring vessels of considerable size to the town in the beginning of the xiv. c. The rings still remain in the city walls by which the vessels in *L'Étang de la Ville* are said to have been fastened, and part of the shore still preserves the name of *Grau Louis*. Part of the intersecting canal, known as *Le Canal Vieil*, is still perceptible, as well as the ruins of a building called *Les Tombes*, which, according to tradition, was a hospital for sick pilgrims at the time of the embarkation of S. Louis on the canal. A lease of 1300 is still preserved for the meadows near the sea-shore, along the *Grande Roubine*, between the coast and the town, contradicting the assertion of the sea being there at that time. Though the pools between Aigues-Mortes and the sea have become much altered in form, the shore is less changed here than in any other part of the delta of the Rhône.]

[A line leads from Montpellier to (49 k.) Nîmes (see *South-Eastern France*), by (23 k.) Lunel (Hotel: *du Palais Royal*), an unhealthy place, which once produced admirable sweet wine, but its vines have all been destroyed by phylloxera. At the bridge there was once an inn, celebrated by Rousseau. Lunel is famous for its *Courses de Taureau*. The château of *Marsillargues* (3 k. on the line to Arles by S. Gilles) is of 1623. Amelin says it is in the style of the Tuileries, and bears the emblems of Diane de Poitiers.]

## CHAPTER VIII.

*THE CEVENNES. MONTPELLIER TO LODÈVE (THE CAUSSES, CAÑON DU TARN), MENDE, AND RODEZ (CONQUES). A VERY INTERESTING TOUR IN HÉRAULT, LOZÈRE, AVEYRON, AND TARN.*

THE circle described in this chapter embraces journeys on several railways, but is one which may be much recommended to English travellers, who are unlikely to come across any of the places described, on other routes more usually taken.

The line from Montpellier to Paulhan passes—

12 k. *Fabrègues*. 3 k. N. is *Pignan*, a fortified town of the middle-ages. 2 k. N.E. of this is the *Church of Vignogoul*, of 1220, half romanesque and half gothic, belonging to a Benedictine abbey.

20 k. *Montbazin*, the ancient Forum Domitii, on the Domitian way.

[A line branches off W. to Béziers by—

6 k. *Balaruc*. 3 k. distant is the bath of *Balaruc-les-Bains*. In the church is the grave of the famous Montgolfier, with a monument erected 'par les amis des arts, 1810.'

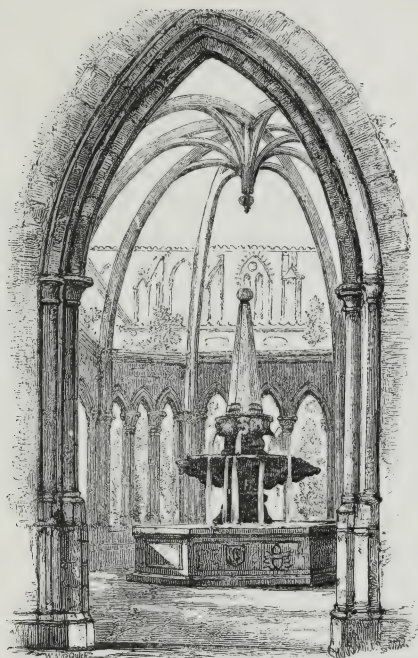
16 k. *Mèze*, near which (3 k. N.) are some ruins supposed to belong to a temple of Pallas.

48 k. *Servian*, has a large xiv. c. church.

51 k. *Bassan*, retains its XIV. c. gates, and has a machicolated church of the XII. c.

60 k. *Béziers*, see ch. vii.]

22 k. *Villeveyrac* (no carriage), a desolate station 2 k.



THE FOUNTAIN OF VALMAGNE.

from the little town (Hotel : *Cheval Blanc*—most wretched). 2 k. further is the very curious *Abbey of Valmagne* (a permission to enter is necessary), founded for Cistercians in 1138, and rebuilt in the next century by the abbot Bertrand d'Auriac. The dismantled church is of great

interest. The first bay forms a porch, flanked by two unfinished square fortified towers. The nave is seven bays long, and both it and the transepts have rose-windows. Round the choir are seven chapels, lighted by long double windows. To the S. of the nave is the beautiful *Cloister*, with vaulted galleries five bays in length. Their arcades recall those of Fontfroide, consisting of successions of four romanesque arches together, framed in a gothic arch. From the S. gallery, opposite the church, opens an exquisite stone octagon. Resting on eight pillars, supported by buttresses, are eight aerial open gothic arches, meeting and falling to a point, like a lovely stone trellis-work, over a beautiful fountain which has a pyramidal top. The splash from the eight jets of water, and the beauty of the ceanothus and orange trees with which the central space of the cloister is filled, make this a much-to-be-remembered spot. The other buildings of the abbey date from the xv. c. to the xviii. c.

42 k. *Paulhan*, see ch. vii.

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The branch railway from Paulhan to Lodève, a continuation of the line from Agde and Vias (see ch. vii.), passes—

12 k. *Clermont-de-l'Hérault* (Hotels : *du Commerce* ; *de la Renaissance*), a manufacturing town on the Rhône, between two hills, one of them crowned by the ruins of a castle. The *Church of S. Paul* (xiii. c. and xiv. c.) has a magnificent rose-window. An excursion of 4 hrs. on foot (going and returning) may be made to the exceedingly curious village of *Mourèze*, surrounded by dolomite rocks

of very strange and picturesque forms—trunks of trees, columns, pyramids, etc. A carriage may be taken to within a short distance of this place, which is well worth seeing.

30 k. *Lodève* (Hotel: *du Nord*—good). The ancient Luteva, afterwards Forum Neronis, was converted to



CATHEDRAL OF LODÈVE.

Christianity, *c.* 323, by S. Flour, who became its first bishop. It suffered terribly from the Protestants in the wars of the xvi. c., but has attained some importance of late years from its manufactories of woollen cloth on the Lergue and the Souloudres, which meet here. The former *Cathedral* is dedicated to S. Fulcran, by whom it was begun in 950; it was rebuilt in the xiii. c., and much changed in the xvi. c., after Protestant injuries. The

tower is fortified. The choir, which is lighted by nine gothic windows, has side aisles shut off through their whole length. In the chancel are marble lions. In a chapel on the r. of the nave is the fine tomb of the learned Bishop Plantavit de la Pause. There is a good view of the cathedral from the pretty *Cemetery*.

[For the carriage road from Montpellier to (56 k.) Lodève, see p. 540.]

[A road of 51 k. leads from Lodève to Le Vigan, through a very wild and rocky country. The best halting-places are *Montdardier* (good inn), at the E. extremity of the Larzac, with a handsome restored château; or *Avèze*, at the meeting of several of the wild valleys of the Cevennes.]

[A carriage with two horses (20 fr. per day—the return journey not to be paid) should be engaged at Lodève by the tourist who wishes to visit the wild district of the *Causse*s (from the Latin *calx*), plateaux unique in France, as regards configuration, aspect, and climate. There are scarcely any springs of water or trees, and in many communes the inhabitants are not ten to a kilomètre. But the short crisp pasture is excellent, and nourishes immense herds of sheep—brebis de Larzac—whose milk is used to make the famous Roquefort cheese. The sheep of Larzac exist perfectly without water, with which their shepherds do not attempt to supply them, saying that it is injurious both to their wool and their flesh.<sup>1</sup> The peasants of the *causses*—*caoussenaous*—living on barley bread and drinking nothing but water, contrast advantageously with their neighbours—*ségala*ins, who cultivate the *ségala*s or rye-fields on a granite soil, and who live more luxuriously. Very fine weather is necessary in this bleak region, which is covered with snow during a great part of the year, and few Englishmen will think it worth while to see more than the gorge of the Tarn, which may be visited from Mende. The excursion may be arranged by: 1st day—halt at Le Caylar, sleep at Nant; 2nd day—halt at Trèves, sleep at

<sup>1</sup> Jules Charton, *Tour du Monde*, 1875.

Meyrueis ; 3rd day—halt at Florac, sleep at S. Énimie ; 4th day—visit the Gorge of the Tarn ; 5th day—to Mende by the Causse de Sauveterre.

After ascending behind Lodève into the arid hills, of which the lower slopes are hoary with olives, we reach the strange wall of great limestone rocks which forms a semicircle at the head of the valley, and after driving beneath the precipices for some distance, find (17 k.) a gap—*Le Pas d'Escalette*—which is, as it were, the portal of a wild district of snow and winter. The whole country seems a chaos of grey limestone rocks, perforated



LE CAYLAR.

with holes, and of the most fantastic forms, and is well described by Élisée Reclus as 'une région tourmentée.' Between the rocks, in summer, the loveliest ixias, daphnes, and other rare flowers are found in abundance.

20 k. *Le Caylar* (Hotel: *de la Paix*—just bearable), is a strange conglomeration of houses and rocks. Some of the houses stride across from one rock to another, the rest of the foundation being supplied by an arch.

25 k. *La Couvertoirade*, a curious desolate town, strongly fortified by high walls built in the xiv. c. by knights of S. John of Jerusalem. The church is reached by a stair cut in the rock.

All is black, dismal, and desolate, as a place buried half the year in snow. A dreary plain, and then a long descent into more civilised regions, leads to—

*Nant* (good country inn), rather a pretty little town on the Dourblie, which is crossed by a bridge with very lofty arches. The church, which belonged to a monastery founded by S.



CHURCH OF LA COUVERTOIRADE.

Amand in 679, is of the XII. c. It has narrow side aisles, three apses, and richly sculptured capitals. 2 k. distant is a hamlet picturesquely situated on a perpendicular rock.

[An excellent road (carriage, 15 fr.) leads from Nant to Millau, 30 k. distant. There is a long ascent to the dismal plain of *the Larzac*, the largest of the causses, occupying all the S.E. of the

department of Aveyron with its vast solitudes, strewn here and there with dolmens, sepulchral grottoes, and vestiges of Roman roads. In the midst of the dismal waste is the fortified village of *La Cavalerie*, a famous stronghold of the Protestants during the persecution of the Cevennes. Amongst those who saved their lives by taking refuge here was Jean François de Portal, ancestor of the English family of the name. He eventually escaped hence to Holland, and, by the fidelity of nurses, his eight children were



NANT.

shipped off from Bordeaux to England, concealed in barrels. The eldest of these became tutor to George III.; the second, Henri, obtained the monopoly of the manufacture of banknotes, which is still held by the family.

2 k. N.W. of La Cavalerie is a remarkable dolmen, and 6 k. S.W. *S. Eulalie-du-Larzac*, a fortified village of the Knights Templar, with a good xv. c. statue of the Virgin in its church. The descent upon the valley of the Tarn and Millau is striking. The flowers in spring—the masses of white asphodels, narcissus, saponaria, columbines, etc., are most lovely.]

The road from Nant to Mende passes—

7 k. *S. Jean-du-Bruel*, a small manufacturing town.

18 k. *Trèves*, after which the road crosses part of the dismal plateau of the *Causse Noir*.

37 k. *Meyrueis* (Hotel: *Levezac*), on the Jonte, overlooked by the remains of an old castle of the Armagnac, which afterwards belonged to Henri of Navarre and Jeanne d'Albret. The old *Tour de l'Horloge*, the six-sided Protestant 'temple,' and the 'Ormes de Sully' in the square, deserve notice. Hence, skirting the S.W. side of the vast *Causse Méjan*, but passing nothing of interest except a château of Cardinal de Bernis at *Salgas*, we reach—

72 k. *Florac* (Hotels: *Molquion*; *Sevanier*), in a green hollow at the foot of the lofty rampart of the Causse Méjan, on the banks of the Tarnon, near its union with the Tarn. The town is said to derive its name from the *Fontaine du Pêcher*, called by the Romans *Flos Aquarum*, the clear mountain stream of which rushes through the town, after rising behind it at the foot of the limestone heights of the Rocher de Rochefort. This town was one of the chief Protestant centres in the Camisard wars. In a narrow street is the *Couvent de la Présentation* (1583), with a heavy square tower. There are two ways of reaching Mende from Florac: one is by the *Col de Montmirat* (40 k.) which passes at *Rouffiac*, within 8 k. of *Lanuéjols*, where there are remains of a *Roman Tomb* of the children of Bassianus, called by the people *Lou Mazelet*; the other road (36 k.), which is far more interesting, follows the windings of the Tarn, with fine views of the rocky buttresses which support the Causse Méjan, and then of those supporting the Causse de Sauveterre, to—

10 k. *Ispagnac*, on the r. bank of the Tarn, with a romanesque church, said to occupy the site of an ancient temple. The rocks of *Chaumette* overlook the town.

[It is from Ispagnac that the famous *Cañon* (pronounced Cagnon) *du Tarn* must be visited. The road, passing the xvi. c. *Château de Rocheblave*, soon enters a narrow gorge between walls of rock formed by the natural buttresses of the Causse de Sauveterre on the r., and the Causse Méjan on the l., and through these the river Tarn winds for 50 k. from Ispagnac to Rozier. The whole gorge

is very fine, and is one of the great natural curiosities of France. We pass—

17 k. *Montbrun*, picturesquely situated at the entrance of a ravine in the wall of the Causse Méjan. Passing *Poujols* and *Blajoux*, and the rock which supports the ruined castle of *Charbonnières*, then the spring of *Castelbouc*, we come to—

22 k. *Prades*, with an old castle. The rocks now draw closer to the river, and through a defile with perpendicular walls, we reach—

27 k. *S. Enimie* (Hotels : *S. Jean ; du Commerce*), most picturesquely wedged amongst the limestone rocks at a sudden bend of the Tarn, which turns abruptly to the S.W. between the walls of the Causse Méjan and Causse de Sauveterre. The abundant *Fontaine de Burle* here bursts forth from the latter. The town derives its name from the Merovingian princess Enimie, daughter of Clotaire II. (?), who was cured of leprosy by the waters of this fountain, and founded a monastery here in the VI. c. or VII. c. In 951 Étienne, bishop of Mende, gave it to the abbey of S. Chaffre in Velay, and it became one of the richest priories of the Gevaudan. It was suppressed in 1790, and nothing now remains of it except the refectory, probably of the XI. c., two mutilated towers, and some of the outer walls. The *Hermitage of S. Énimie* exists in a cave of the natural wall of the Caussé de Sauveterre. Numbers of dolmens, and the only *cromlech* in the department of Lozère, are to be seen near this. Many excursions may be made from S. Énimie amid the curious scenery of the Tarn. 1. On foot, on the r. bank of the Tarn, by *Teissonnière*, *Cabrunas*, *Laval-de-Tarn*, and *Château de la Caze*, to La Malène, 4 hrs. 2. On foot, on the l. bank of the Tarn, by *S. Chély-du-Tarn* (where there is a cave containing a chapel of the Virgin), and hence, crossing the river by the miller's boat, by *Pougnadoires*, 10 min. from which are the *Baumes de Pougnadoires*—inhabited caverns, the rock staircase called *Pas d'Escalette*, and *Château de la Caze* to La Malène, 3¼ hrs. 3. l. bank of the Tarn to the *Signal de S. Chély*, whence there is a wild dreary view of the causses (but this is not recommended), 3 hrs. to go and return.

But the excursion most worth making is the descent of the Tarn in a boat. If the descent is made from S. Énimie to La

Malène, it is necessary to write for a boat to *Bernard*, the miller at S. Chély-du-Tarn ; if from Malène to Pas de Soucis, to *Casimir Gustave* or *Justin Montginoux* at La Malène ; if also from Les Vignes (close to Pas de Soucis) to Rozier, to *Solanet*, *l'aubergiste des Vignes*. The right prices of boats are (for from one to four persons)—

S. Énimie to La Malène, 25 fr.

S. Énimie to Pas de Soucis, 40 fr.

From La Malène to Pas de Soucis, 15 fr.

From Les Vignes to Rozier (exclusive of the *déjeuner* of the boatmen), 30 fr. It takes about 9 hrs. from S. Énimie to Rozier.

'Aucune expression ne peut rendre l'impression forte de grandeur et de calme éprouvée par le voyageur, lorsque le matin sa barque glisse sur la "plaine" d'eau du Tarn, entre les talus, couverts d'un épais manteau de verdure, dominés par les immenses murailles des deux causses, là toutes découpées, ici grandes parois à pic, dont le faite crénelé se dessine nettement sur le bleu du ciel.'—*A. Lequeutre*.

At each turn of the river, the way seems utterly barred by the huge rock walls, sometimes advancing by perpendicular promontories into the river and reflected in its green waters, occasionally leaving terraces filled with verdure by the water side. Sometimes the sand-banks in the river oblige the boatmen to jump into the water to push on the boat. A great feature is the xv. c. inhabited *Château de la Caze*, then the ruins of the *Château d'Hauterive*, near the *Barrage d'Hauterive*, where the boat usually has to be changed. Beyond this the precipices occasionally open, giving glimpses of the country beyond, and they widen altogether, before—in sight of the bridge—travellers have to change their boat at *La Malène*, a very lovely spot. There is a restored château here ; on the l. bank a cave with a chapel of the Virgin, and, near the bridge, the abundant spring of *Galène*.

The fresh boat is taken in front of the ravine on the l. bank. Soon the gorge seems blocked by the *Rocher de Planiol*, bearing the ruins of an old château. Beyond this is the grandest part of the Cañon. The precipices are from 1,000 to 1,200 mètres

high, and the windings of the Tarn become more extraordinary, passing the ruins of the *Château de Montesquieu*, the *Grotte de la Momie*, the two high precipices of *Le Déroit*, and then reaching the *Cirque des Baumes*, a marvellous assemblage of promontories, precipices, caves, turrets, and needles of rock, in strange tones of black, blue, red, and even white. Beyond the hamlet of *Baumes-Basses*, the Tarn enters another gorge, as fine but wider than the *Déroit*, through which it reaches the *Pas de Soucis* (where the voyager disembarks on the r. bank)—a chaos of rocks overlooked by *La Sourde* on the r. and *l'Aiguille* on the l. bank.

Embarking at *Les Vignes* (in a fresh boat, for the boatmen of *Vignes* alone know the rapids of the river: one can reach *Rozier* on foot in  $3\frac{1}{2}$  hrs. by the r. bank of the Tarn), we now find cultivated terraces between the strange precipices and the river. Then we see the ruins of the *Château de Blanquefort*, and, on the l. bank, the *Cavern* and *Fountain of Ironselle*. Passing the houses and trees of *La Sablière*, overhung by the *Pic de Cinglegros*, and a very dangerous rapid, we reach *Le Rozier* (Hotel: *Dieudonné*; *des Voyageurs*; *du Commerce*), at the union of the Tarn and the *Jonte*, and disembark after passing the bridge. *Le Rozier* is 21 k. from *Meyrueis*. The *Hôtel Dieudonné* may be made a centre whilst making an excursion (which no one should miss) on the *Causse Noir* to *Montpellier-le-Vieux*, a strange city of dolomite rocks, girt with battlemented walls and towers, and known as 'La Cité du Diable'—where the devil is supposed to have demolished a pre-existing town. The scenery is most remarkable, and the town itself most wildly picturesque.]

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The railway from Paulhan to Bédarieux passes--

56 k. (from Montpellier) *Roujan-Neffiès*, a station between *Neffiès*, which has a church of XII. c., and *Roujan*,  $2\frac{1}{2}$  k. S., with a church, surmounted by a high square tower, dating from XII. c. and XIV. c., and a château of XV. c. and XVI. c.

60 k. *Gabian*, surmounted by the ruined castle of S.

*Marthe*, at the foot of which is the *Château de Cassan*, replacing a monastery of the XI. c. The church is of the XII. c. and xv. c.

70 k. *Faugères*, under the *Pic des Trois Tours*.

80 k. *Bédarieux* (Hotels : *du Nord* ; *du Midi*), on the Orb, near its junction with the Courbezou. The church of *S. Alexandre* is XVI. c. *S. Louis* is in the buildings of the *Hôtel de Ville*.

5 k. N.W. is *Boussagues*, a very curious fortified town full of interesting old houses, and possessing two châteaux, and two churches, one XIII. c., the other xv. c. and XVI. c. A precipice above the Condoure is pointed out as a spot whence Huguenots were hurled down.

[A line of 12 k. leads N.W. to *Graissessac*, a coal-mining village.]

[For the road and unfinished line of railway to (99 k.) Castres by *S. Pons*, see ch. v.]

[A road of much beauty and interest leads from *Bédarieux* to (54 k.) *Lacaune* and (100 k.) *Castres*, by (16 k.) *S. Gervais*. Near this road, at about 21 k. from *Bédarieux*, is (2 k. N.) the village of *S. Genies de Varensal*. Close to this, are the enormous limestone rocks called *Rochers de l'Olque*, like the pipes of an organ, in a circle, with cascades falling over them in wet weather. It is a most picturesque scene.]

*Bédarieux* is on the line from *Béziers* to *Arvant* (on which see *Puissalicon*). Continuing the line northwards, we pass—

89 k. *Le Bousquet-d'Orb*.

14 k. from hence (an omnibus in summer) are the *Baths of Avène*, much frequented for cutaneous disorders. The neighbourhood is pretty and wooded,

94 k. *Lunas* (Hotel : *Rivière*), on the Gravezon, with a ruined castle.

97 k. *Joncels*, with a ruined Benedictine abbey (xii. c. and xiii. c.)

106 k. *Roqueredonde*.

It is 22 k. (diligence in summer) to the *Baths of Sylvanès*. Here there is an interesting church of xii. c., with a square apse and square chapels opening on the transepts. The façade has two romanesque portals, surmounted by a window with xiii. c. mouldings. Above the three windows of the apse and in the N. transept are beautiful rose-windows. The stately high-altar is of the xvii. c. Attached to the S. transept is the refectory of the Cistercian abbey to which the church belonged.  $4\frac{1}{2}$  k. further are the *Baths of Andabre*, and 2 k. further than this the *Baths of Le Cayla*, both establishments being collectively known as the *Baths of Camarès*, a name belonging to a village 4 k. further.

There is a road of 15 k. from Roqueredonde to the Bains d'Avène, through a picturesque country.

114 k. *Montpaon*, with a ruined castle.

An excursion ( $4\frac{1}{2}$  hrs. going and returning) may be made from hence by *Moulin-Ferrand* to *La Source de la Sorgues*. The river bursts from a high wall of rock in a picturesque spot.

124 k. *S. Jean-et-S. Paul*. 3 k. r., in a deep glen, are the picturesque ruins of the Cistercian *Abbaye de Nonenque*, xii. c. to xv. c.

130 k. *Tournemire*.

This is the station for (3 k. N.W.) *Roquefort*, celebrated for the cheeses of goats' and sheep's milk, manufactured in the farms of the village and its neighbourhood.

Situated on a lofty terrace above the valley of the Soulsou, an affluent of the Tarn, the village shows a long line of irregular

buildings at the foot of the lofty precipices of Cambalon. When crumbling away, the limestone has left, between its original surface and the portion of the rock which has remained solid, a number of caverns evidently inhabited in pre-historic times. In thirty-four of these caves, of which twenty-three are natural, the cheeses are fermented, being kept well apart that the air may circulate freely around them. From the XI. c., as chroniclers tell us, the villagers of Roquefort have used these caves for the manufacture of cheese, and towards the middle of the XVI. c. they were invested with a monopoly of this product by an edict of the parliament of Toulouse. The suitability of the caves is due to the 'fleurines' or currents of fresh air, which maintain in them an equable temperature, varying from five to ten degrees. As the natural caves are no longer sufficient to contain the cheese made at Roquefort, it has become necessary to excavate new ones, and to try to keep them supplied with refreshing 'fleurines.' The manufacture of cheese in Roquefort itself has increased twenty-fold in the present century.<sup>1</sup>

[A branch line leads to (15 k.) *S. Affrique* (Hotel: *du Cheval Vert*), a manufacturing town under the curious *Rocher de Caylus*, which was formerly crowned by a castle. It owes its name to S. Africain, bishop of Comminges in the VI. c., who, when driven from his diocese by the Visigoths, died and was buried here. The church is a mixture of gothic and renaissance, and has great astronomical dials on its external walls. The Jesuit college has a rich modern chapel.]

144 k. *S. Georges-de-Cernon*. After passing this the ruined castle of *Creysseles* is seen above the further bank of the Tarn.

155 k. *Millau* (Hotels: *du Commerce*—very good; *Maymou*; *du Louvre*), a large town in a valley at the meeting of the Tarn and Dourbie, which had its own vicomtes in the X. c.

<sup>1</sup> See Élisée Reclus.

It was one of the principal strongholds of Protestantism in the south, and was a very prosperous place till the Revocation of the Edict of Nantes. Many of its streets have boulevards, and the rich green of its gardens contrasts strikingly with the sterile heights around. The *Church of Notre Dame* has an octagonal tower of xvi. c. In the *Rue Peyrolierie* are several good examples of domestic architecture from xii. c. to xvii. c. A broken bridge has houses upon it. But there is nothing worth halting for.

185 k. *Severac-le-Château*, with a ruined castle, besieged and taken in 1214 by Simon de Montfort.

[Here a line branches off on the W. to Rodez (see later).]

221 k. *Le Monastier*. The church, consecrated in presence of Urban II. in 1095, and partially rebuilt in xvi. c., belonged to a Benedictine monastery.

[Here a line branches off E. to Mende (see later).]

226 k. *Marjevols* (Hotels: *de la Paix*; *Flourou*), in the valley of the Colagne, became, in 1306, the capital of Gévaudan, and was then surrounded by fortifications. Charles VI. established a mint here in 1384. In 1582 the place was occupied by the Protestant leader Mathieu de Merle, the great pillager of churches and monasteries; and it was besieged in 1586 by the Duc de Joyeuse and the Ligueurs, taken after a two months' siege, and almost entirely destroyed. The town has still a mediaeval aspect, and its three picturesque gates remain. In the church (xvii. c.) is the much revered image of *Notre Dame de la Carce*.

[There is a road from Marjevols to Mende (23 k.) over the dreary *Causse de Changefèges*. Another road (27 k.) passes near the village of *Grèzes*, which has been successively a Gaulish oppidum, a Roman camp, and a feudal fortress.]

[A road leads from Marjevols to (40 k.) La Chaldette (see later), by (22 k.) *Marchastel*, with a ruined castle, and leaving, 17 k. to the r., *S. Urcize*, with a remarkable XII. c. church and ruined fortress.]

The railway crosses the splendid *Viaduc de la Cruceize*, 65 mèt. high, before reaching—

248 k. *Aumont*. 7 k. S.E. is *Javols* (1,000 mèt.), on the site of Gabales, the seat of a bishopric which was the predecessor of Mende. Many remains of an ancient city of the Gabales have been found here.

‘Quoique déchuë complètement, cette antique cité fut le berceau de la religion de toute la contrée. . . . La basilique épiscopale fut détruite dans les guerres. Les Barbares, les uns après les autres, promenèrent dans les campagnes et les cités, l’incendie et la mort. Les Vandales, au cinquième siècle, et les Sarrasins, au septième, laissèrent un monceau de ruines à la place où florissait *Gabalum*: maintenant une bourgade pittoresque, mais peu étendue, s’élève sur ses débris.’—*L’Abbé Bourassé*.

259 k. *S. Chély-d’Apcher*, a place which successfully resisted a siege by the English in 1362, commemorated by *Le Croix des Anglais*, on the N. of the town. The old church of the *Cordeliers* is a stable.

The line is continued by the wonderfully constructed *Pont de Garrabit* (see *South-Eastern France*), to—

286 k. *S. Flour* (Hotel: *de la Poste*), a grandly situated ancient episcopal city. For all this wild district see *South-*

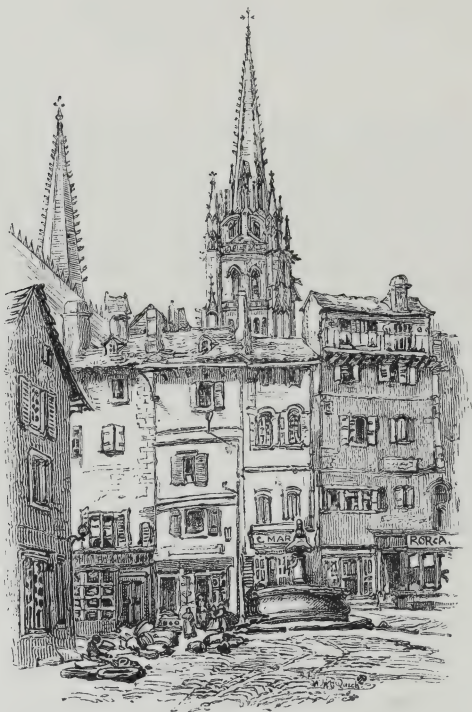
*Eastern France.* The line, when complete, will join that from Clermont to Aurillac, at Neussargues.

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A line of 24 k. leads from Le Monastier up the valley of the Lot, where the rocks assume the strangest forms, to—

245 k. (from Montpellier) *Mende* (Hotels : *Manse*—a good country inn, tolerably clean ; *de Paris*). The capital of the Département de la Lozère, situated between the Lot and the Causse de Mende, at a height of 750 mèt., blocked by snow in winter, is not only a picturesque, but a very beautiful place. Its splendid avenues of trees, sparkling river, picturesque houses with high-slatted roofs, and glorious cathedral with its lovely spires, are backed by the steep mountains which support the savage cause. A boulevard surrounds the old town with its narrow streets, centering in a market-place with a fountain. The *Cathedral of Notre Dame* was rebuilt in xiv. c. by Urban V., who transferred its bishop to another see, and himself administered the diocese by a vicar, consecrating its revenues to his new building, which, in a district where gothic architecture is rare, gives an idea of what it is at its best in the north of Europe. During the wars of the xvi. c., in the space of thirty years, Mende was seven times taken and retaken by Protestants and Catholics, and was cruelly sacked by the former. The cathedral suffered terribly, but its injuries were restored on the old plans by Bishop Adam Heurteloup de Maine, 1600-20. The towers, built by Bishop François de la Rovère, 1508-12, had escaped the spoilers: they

are surmounted by spires of marvellous grace. The taller, on the tower which is surrounded by a beautiful open gallery, attains the height of 84 mèt., the shorter has 65. Their



MARKET-PLACE, MENDE.

glorious bells were destroyed by the Protestants. The clapper of the great bell *Non Pareille* is still to be seen near the N. door of the cathedral: the present peal of bells only dates from 1846. The interior of the cathedral is

exceedingly simple—the side aisles are very low, and the pillars which separate them from their ten chapels, spread out in fan-like vaulting over both equally. There is a fine rose-window at the unfinished W. end. The stall-work of the choir is good. The N. and S. portals are handsome, but that at the W. is miserable : in front of it



MENDE.

stands a *Statue of Pope Urban V.*, the great benefactor of Mende.

The ancient *Évêché* is now the préfecture. Part of the old *Church of the Cordeliers* is the chapel of the prison. A tower which serves as a belfry to the Church of the Penitents, is the only remnant of the *Citadel* built by the governor, François de Montmorency, in 1595, and destroyed two years after.

A steep ascent, with a *Chemin de la Croix*, leads from the town to the *Hermitage of S. Privat*, on the bare rugged mountain side. It was the fact that this holy bishop of



HERMITAGE OF S. PRIVAT, MENDE.

Gabalum (Javols) took refuge here, and was martyred here by the Vandals, and buried in the village of Mimate below, which led to the foundation of the town of Mende around his tomb. The chapel and dwelling of the saint remain, scooped out of the rock, and litanies are recited here to 'S. Privat,

apôtre du Gévaudan, Pontife et Martyr, Garde Vigilante de la Vigne du Seigneur.'

No one should visit Mende without making the excursion to S. Énimie (25 k.) and the Cañon du Tarn (see p. 556).

[A road leads E. from Mende to (59 k.) Villefort, by (21 k.) *Bagnols-les-Bains*, whence excursions may be made to the valley of *Houltel* (3 hrs. with return); to *Le Roc de l'Aigle*, whence there is a fine view over the Causses (2½ hrs. with return); to the picturesque valley of *Villaret* (2 hrs. with return); and to *Allenc* and *Chadenet* (4 hrs.) Beyond Bagnols, the road passes S. *Julien-du-Tournel*, with a romanesque church; the ruins of the *Château de Tournel*; S. *Jean-de-Bleymard*, with a little church of the XIII. c. belonging to a Benedictine priory; the *Château de Champ*, flanked by round towers; and *Altier*, with an old bridge of three arches.]

[A road leads from Mende to La Chaldette, through a wild country, crossing the *Plateau d'Aubrac*, the most southern group of the volcanoes of Auvergne. The country, too high for culture, forms an immense pasturage which nourishes about 30,000 cows and 40,000 sheep through the summer months. Numerous dolmens called 'grottes des fées,' or 'clapas de magiciens' are scattered over the plateau, but except in the valleys there are no villages except the groups of 'burons' where the cheese is made. In this desolate district, the inhabitants have preserved their old customs and even something of pagan worship. Still, as in the time of Gregory of Tours, the mountaineers celebrate the feast of the lake by the mysterious pool of S. Andéol, the waters of which have been an object of worship from very early times, the relics of S. Andéol having been brought there in vain under Lothaire, in the hope of turning the popular veneration to a Christian object. On the second Sunday in July, the peasants resort in crowds to bathe in the lake as a cure for their ailments, and dip the clothes of the sick, and throw in their offerings.<sup>1</sup> Beyond is (80 k.) *Nasbinals*, with a little XIV. c. church, having an octagonal

<sup>1</sup> Prunières, *Mémoires de la Société d'Anthropologie*, iii., 382.

spire. 9 k. from hence is *Aubrac*, with the ruins of a famous *Hospital of Notre Dame des Pauvres*, founded in 1120, and destroyed during the Revolution. At 86 k. the road passes within sight of *S. Urcize*, with its old castle, waterfalls, and XII. c. church, and at 93 k. reaches the *Baths of La Chaldette*, surrounded by vast woods, and frequented for cases of gout, rheumatism, etc.]

[A road leads from Mende to (88 k.) Espalion by the valley of the Lot, passing (66 k.) *S. Geniez-d'Olt*, a little manufacturing town, the capital of a district known as the *Pays-d'Olt*. Here the church contains the tomb of M. de Frayssinous, minister of Charles X. At 84 k. is *S. Côme*, with an old château and church with a fine spire containing the mausoleum of the heart of M. de Frayssinous.]

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Returning to Severac-le-Château, travellers for Rodez change trains. The railway passes no point of importance before reaching—

45 k. (from Severac) *Rodez* (Hotels: *Binney*—well situated; *de France*—good food, but filthy). The capital of the Département de l'Aveyron, known as Segodunum under the Gauls and Ruthena under the Romans, Rodez was converted to Christianity in the IV. c., and S. Amans was chosen (in 401) as its first bishop. Like Limoges, the town was divided in the middle-ages into two fiefs, the *Bourg*, which belonged to the count,<sup>1</sup> and the *Cité*, which belonged to the bishop. In 1302 Cécile, daughter of Henri II. Comte de Rodez, by her marriage with Bernard, Comte d'Armagnac, bestowed Rodez upon that powerful house.

<sup>1</sup> The earliest coins of Rodez were struck between 1119 and 1132, and bear the name of 'Ricard Comes.'

The English occupied the town from 1360 to 1368, and soon after their expulsion the inhabitants banished their bishop, Bertrand de Cardaillac, former chancellor of the Black Prince, whom they suspected of wishing to give the town up to him again. After all the property of Jean V. d'Armagnac was confiscated in 1473, Rodez belonged to the Ducs d'Alençon, then to Henri d'Albret, and was united to the crown by Henri IV.

Rodez is 2 k. from its station, and the steepness of the hill to be ascended is indicated at once by the four horses to the omnibus. The town occupies the platform of a promontory above the Aveyron, a sluggish stream which here receives the more sluggish waters of *L'Eau Terne*. From the terraces and boulevards, which surround the city, there are fine views, over the gulfs of verdure below, to the distant hills. Few towns of the size have more interesting old houses of the xiv. c. and xv. c., though they are mostly hidden away in dark corners and narrow streets. Some of the best specimens are to be found in the little Place du Capitole, on the S. of the cathedral, and in a tiny square behind the Place de l'Olmet, whilst at the corner of that square itself is the *Hôtel d'Armagnac*, a very fine specimen of the Renaissance, richly adorned with pilasters, arabesques, and medallions: a relief of the Annunciation decorates one of its angles.

At the summit of the hill, rising above the Place d'Armes and a little garden with a statue of Samson by *Gayrard of Rodez* in its centre, stands the *Cathedral of Notre Dame*, built of red sandstone. The original cathedral was a basilica erected by S. Amans, early in the v. c., but this was demolished and rebuilt on a larger scale by S. Dalmas, a

hundred years later. The second cathedral fell into ruin in the XIII. c. Its rebuilding was at once begun in 1274 under Bishop Raymond de Calmont, and continued under his immediate successors; but as, during the papal residence at Avignon, the bishops of Rodez passed all their time at the pontifical court, leaving their diocese to take care of itself, only the choir was finished, and it was not till the middle of the xv. c. that Bishop Guillaume de la Tour d'Oliergues completed four bays of the nave. His nephew and successor, Bertrand de Chalençon, added the wood carving and rood-loft: Bishop François d'Estaing finished the nave and built the towers; and the final touches—very bad final touches—were given to the building by Georges d'Armagnac, *c.* 1535, whose secretary Philandrier had studied Vitruvius at Rome, and was full of the theories of the Renaissance.

It is to Philandrier that we owe the W. front of 1530, which has its grand flamboyant rose-window surmounted by a renaissance gallery. Two square towers at the sides, only connected with the upper part of the main building by flying buttresses, are surrounded by inscriptions extolling them as amongst the wonders of the world. These formerly were joined to the ramparts of the town, whence the fact that there is no W. portal.<sup>1</sup>

The transepts have beautiful gothic portals, very rich in elegant details of the end of the xiv. c.; but the great feature of the exterior is the *Tower*, built by 'Le Bienheureux François d'Estaing,' between 1510 and 1531, under the architect Salvanh. It is 73 mèt high. On a simple massive base rise three storeys of the richest gothic decoration

of niches, statuettes, and pinnacles. The last storey, which is octagonal, is surmounted by a statue of the Virgin surrounded by the four evangelists. Many architects find this tower too heavy below, and too frittered by richness of detail above, but the general effect is noble. The arms of Bishop d'Estaing are frequently repeated amongst its ornaments.

The stately interior of the cathedral shows the different periods of its construction. The nave and the two first bays of the choir, in which, as in the nave, the surrounding chapels have a square form, are of the xv. c. and xvi. c. The rest of the choir and its surrounding chapels, which are hexagonal, are of the xiv. c. (There are twenty-seven chapels altogether.) The heavy tribune and the W. galleries are of the Renaissance. The whole forms a Latin cross, the transepts being so short that their external walls do not project beyond the side chapels. There are two principal altars—that at the E. reserved to the canons, that at the W. for the parish. Formerly the choir was approached through the splendid rood-loft of 1500, which the ignorant folly of Bishop Delalle, who died 1871, has removed to the S. transept.

‘Malgré de nombreuses mutilations, le jubé étonne encore par l'adresse surprenante avec laquelle on a refouillé dans la masse une profusion de feuillages tourmentés, d'une extraordinaire légèreté, et suspendus pour ainsi dire à de fragiles tenons de pierre.’—*Prosper Mérimée*.

The stalls are amongst the best specimens of xv. c. woodcarving in France, but the character and costumes of the figures indicate Flemish workmen. The episcopal throne has a lofty canopy of marvellous grace. The admirable woodwork of the organ is of the xvii. c.

The third chapel r.—La Chapelle des Sept Douleurs—has a magnificent gothic screen decorated internally with statuettes of the Saviour and the four Sîbys. This is a fragment of the splendid screen by which Bishop d'Estaing proposed to surround the whole of the choir, uniting it to the rood-loft of De Chalençon, and which was left unfinished at his death. The portion transported hither has a poetical inscription with the date M531.

‘L’ornementation, d’une richesse extrême, présente un mélange assez gracieux du style gothic et de celui de la Renaissance, mais qui tient cependant beaucoup plus du second que du premier. On admirera surtout des arabesques d’une très belle composition et parfaitement sculptées; de petites têtes fort gracieuses et une foule de menus détails qu’il serait trop long d’énumérer. Je ne puis approuver pourtant des rinceaux entremêlés de figurines, et découpés à jour de manière à former une espèce de grille en pierre.’—*Prosper Mérimée*.

The same chapel contains a great Saint Sépulcre, with a representation of the Resurrection above: all once coloured and still encircled by rich arabesques and other ornaments—probably another fragment of the choir screen. The fourth chapel, of ‘Le Jardin d’Oliviers,’ has a splendid gothic niche containing a curious representation of the Agony in the Garden. The chapels around the choir contain a number of fine tombs much mutilated. In that at the E. end is the tomb of a bishop, ‘Gilbert de Cantobre,’ 1349, and, above it, an interesting altar-table, attributed to the time of Bishop Deusdedit in the vi. c., but more probably of another bishop of the same name in the x. c.: the paintings of angels adoring the Virgin and Child appear to have been added in the xvii. c. In the next chapel is the tomb of Bishop Raymond d’Aigrefeuil, 1361;

then the tomb of Bishop Galhard de Cardailhac, 1359, and that of Bishop Croizier, 1855. A Christian sarcophagus has reliefs of the v. c. or vi. c.

The xi. c. *Church of S. Amand* has been rebuilt in 1754, but the sculptured capitals and other materials of the old church have been used in the interior. The *Évêché* is of



GORGE OF SALLES-LA-SOURCE.

various dates, from xv. c. to xix. c., and contains an interesting collection of episcopal portraits. On the S. of the cathedral are picturesque renaissance buildings belonging to the *Lycée*. On the Place de la Cité is a statue of Mgr. Affre, archbishop of Paris, given by his family. Some remains of a Roman amphitheatre are to be seen. The town was greatly in want of water till the archaeologist Boissonade found some remains of a Roman aqueduct in 1856 :

these were followed up, and the result was the discovery of the ancient course by which the water of the little river Eure and the fountain of Vors were brought to Segodunum. Now, the aqueduct, being re-established, serves the town.

[A charming drive may be taken from Rodez (10k.) to the lovely valley of *Salles-la-Source*. A most beautiful gorge, where a brook rushes through a wooded ravine hemmed in by grand masses of limestone rock, forms the approach. On turning a



S. LAURENT, SALLES-LA-SOURCE.

corner of the rock three villages come in sight. That opposite, with an old tower, is *Le Bourg*. The highest, *Salles*, has a château, the waterfall of *Le Craynaux*, and a grove of trees shading a statue of the Virgin, and is overhung by strange caverned rocks, which give it a look of Tivoli. In the depth below is the third village, of *S. Laurent*, which contains a very curious tiny cruciform romanesque church with an octagonal tower, beneath which the arches of the interior meet at a circular opening through which the bells are rung. *S. Loup* is another romanesque church. *S. Paul* is of xv. c. Some ruins remain of the *Château d'Armanhac*.]

[13 k. from Rodez, on the road to Albi by Requista, is the Cistercian *Abbey of Bonnecombe*, founded 1162, and re-established in 1875 for the Trappists, who were driven out in 1880. The entrance tower is of XIV. c., the bridge which leads to it of XIII. c. There are remains of the original church.]

[A longer excursion which it is well worth while to make from Rodez is that to (21 k.) *Bozouls* (in the same valley as Conques—see later—only higher), 1 k. W. of the road to Espalion, at *La Rotonde*, where the little river Dourdon, forcing its way through a rocky gorge, falls in two cascades, the larger of which is called *Le Gour d'Enfer*. The houses of the village of Bozouls overhang the edge of the abyss on one side, and on the other is the *Convent of S. Catherine*, with a promontory over the Dourdon, crowned by a venerable romanesque church, reached by a path which passes a curious cavern. 5 k. E. of La Rotonde is the ruined *Château de Tholet*, a little beyond which is *Gabriac*, on the r. bank of the Dourdon, overhung by a lofty hill bearing the pilgrimage church of *Le Calvaire*, built in 1684.]

The line from Rodez to Capdenac passes—

10 k. *Salles-la-Source*, see above. There is no carriage. The station is 3 k. from the villages, which are reached by turning r. *under* the railway viaduct.

23 k. *Marcillac* (Hotels: *des Voyageurs*; *de France*). There is a little omnibus at the station for the steep descent through vineyards to the town. The church, of xv. c. and xvii. c., has an octagonal tower. The town is connected by a private railway with the ironworks of *Decazeville*.

[A carriage (a sort of long van, 10 fr. per day) may be obtained at Marcillac for an excursion to Conques, one of the most interesting and beautiful places in this part of France. The valley of the Dourdon is rocky but covered with wood. We pass the castle of *Beaucaire*, then the large village of *S. Cyrien*

(Hotel: *Molenat*), after which the road enters lovely chestnut forests and passes the *Ruisseau du Chevreau*, a streamlet falling down a wooded gorge into a chaos of moss-covered rocks.

Suddenly, at the most exquisite spot in the glen, where the stream is buried in walnut woods, we come upon the little inn of *Conques* (Conchae), close to a bridge. Here a footpath (1 k.) turns off up the ravine, a wooden bridge is crossed, and then there is a steep ascent to the fortified XII. c. gate of the town,



CONQUES.

which clings to the edge of the cliff with its picturesque mouldering houses, and beyond which rises the grand church of the Benedictine *Abbaye de S. Foy*.

This, one of the richest monasteries of the Order, is said to have been founded as early as the end of the III. c. Repeatedly ruined by Arians, Saracens, etc., the church was rebuilt as we now see it in the XI. c. by Abbot Odalric. As it served as a model to many of the great buildings in the country, it deserves especial study as a type.

The plan is a Latin cross, terminated at the E. by three semi-circular apses. The transepts are the same width as the nave, and, like it and the choir, are divided into three parts longitudinally by arcades surmounted by vast galleries of the whole width of the side aisles, and lighted from outside by windows pierced in the side walls. These walls are of immense thickness and irregular masonry, and are strengthened by somewhat flat buttresses. The windows of the apses are flanked by pretty little byzantine columns, and round the upper part is a band of fantastic corbels representing horses' heads. Beneath are a number of tombs—stone sarcophagi, probably of abbots. One of the tombs—against the wall of the nave, near the door of the S. transept—is that of the abbot Bégon, who built the cloister of the XI. c., of which some fragments remain on this side of the church.

The façade is of great simplicity, but very lofty for a roman-sque building. A vast round-headed tympanum above the double portal is framed in a gable. Above are two long narrow windows, with a little rose-window above them, the wide space between the billet-moulding upon which these windows rest and the top of the porch having been evidently once covered with a decoration, now destroyed. The upper storey of the square towers which flank the façade is a recent restoration, the original work having been destroyed by fire. The narrow windows of these towers seem more intended for defence than ornament. On either side of the windows, above the W. door, are traces of mosaic decoration. At the intersection of the transepts is an octagonal tower over a cupola.

The tympanum of the grand entrance is surrounded by a band sustained by heads and hands, passing above and below. It frames a vast relief of the Last Judgment, divided into three horizontal zones, which comprise distinct subjects. In the centre is a noble figure of Christ throned in a *Vesica piscis*, a figure much larger than the rest, with the saved souls on his r., the damned on his l., and above them angels sounding trumpets or bearing the cross and instruments of the passion. To the r. of the Saviour we may distinguish S. Foy and S. Peter amongst the group of saints. Several inscriptions remain, in letters which have been partly cut and

partly painted, the latter now illegible. On the lintel of the door is—

O PECCATORES TRANSMVTETIS NISI MORES  
IUDICIVM DVRVM VOBIS SCITOTE FVTVRVN.

‘Si je ne me trompe, dans cette variété immense de personnages accumulés sur ce bas-relief, il y a plus d’imagination que n’en montrent d’ordinaire les compositions de cette époque ; et les amants étranglés de la même corde, l’abbé protecteur d’un roi, le chanteur et le gourmand punis par où ils ont péché, annoncent une certaine recherche d’idées qu’on ne s’attend pas à rencontrer dans les ouvrages d’une époque de barbarie. Je remarque encore, malgré l’incorrection du travail, une tentative constante pour arriver à l’expression, tentative quelquefois suivie de succès.’—*Prosper Mérimée*.

‘It is worth remarking, that in these western provinces, where the influence of the antique was little felt, the distinctness and harmony shown in the monuments of Provence has given way to more fantastic and wilder character. This is especially the case in the portal of the church at Souillac, and, where it is combined with much grandeur of conception, in the main portal of the abbey church at Conques, which contains one of the most extensive representations of the Last Judgment.’—*Lübke*.

Besides the great portal, there are entrances in the W. wall of the transept. The interior of the church, like the exterior, is entirely romanesque—there is nothing gothic. The nave has six bays. Its pillars are squares flanked alternately by columns and pilasters on each face, the pillars which support the beautiful vaulted octagonal cupola being much more massive than the others. The nave and choir have cradle vaulting, but the side aisles are herring-boned. The vaulting of the galleries, which describes a quarter of a circle, serves like flying buttresses as an additional support to the vaults of the central building. The galleries open to the church by great double arcades. The central tower has two ranges of windows, one above the other ; but the upper range, and the spire above, are additions of the XIV. c. The transepts have each two chapels towards the E.

Those near the choir are very large, the others, towards the end of the transepts, half the size. The choir is surrounded by narrow horseshoe arches, outside which passes the ambulatory with its three chapels. The exquisite wrought-iron choir screens—'les grilles de Conques'<sup>1</sup>—are of great celebrity. The throne of the abbot and the stalls are painted as well as carved. In the angles of the cupola are painted angels. There are very curious remains of fresco on the front of a chapel at the end of the S. transept, which the ludicrous taste of existing French archaeologists proposes to destroy because 'it is not contemporary with the rest of the church.'

The remote situation of Conques, hidden and almost forgotten amongst its forests and mountains, is the reason why its *Trésor* is probably the most magnificent in France. Over the altar of the chapel in the presbytery are the three great relics. 1. The silver statue of S. Foy, of 1035, earlier than the church, incrusting with precious stones, including many intaglios, and with earrings which shake. 2. Old embroideries, which are said to have been worn by S. Foy. 3. A leather chest, discovered in the wall of the church in 1875, gloriously inlaid with silver and set with plaques of enamel. It contained the bones of S. Foy, except the head, which is enshrined in the silver statue. It had been enclosed in a wooden box, of which nothing but the dust and hinges remained when it was found.

A second set of relics includes—1. The magnificent cross of S. Foy, set with statuettes and jewels. 2. The reliquary called 'L'A de Charlemagne,' supposed to have been given by him to the abbey and to resemble the letter A in its form. It is a triangle, of which the point is surmounted by a crystal ball, the sides being incrusting with precious intaglios. 3. An exquisite reliquary containing bones of S. Paul, given by Pope Paschal II. 4. A plaque of red porphyry incrusting with silver enamel work and bearing a long inscription of the XII. c. 5. The beautiful 'Lanterne de S. Vincent.' There are endless other treasures, besides a precious collection of censers of the XIII. c., and (in a cabinet with a pistol-lock) a magnificent cope with embroideries of the Betrayal, Flagellation, and Crucifixion.

<sup>1</sup> Engraved in the *Annales Archéologiques* of 1857.

A beautiful old cross is seen on the mountain side opposite the abbey.]

44 k. *Cransac*, where there are mineral waters of some repute.

47 k. *Aubin*, which gives its name to an important coal-district. The curious church, of XII. c. and XV. c., has an octagonal belfry. Under a triumphal arch is a beam sustaining a great XV. c. crucifix. A bronze bénitier with reliefs is of XIII. c. Besides coal-mines there are important iron-mines in this neighbourhood.

66 k. *Capdenac*, see ch. iv. Here the main line from Paris to Toulouse is joined. Travellers will do well, instead of sleeping at Capdenac, to take the train N. (6 k.) to Figeac, see ch. iv.

## CHAPTER IX.

IN THE CENTRAL PYRENEES—PAMIER, FOIX, S. GIRON, S. GAUDENS, LUCHON, TARBES (BAGNÈRES, DE-BIGORRE). IN ARIÈGE, HAUTE-GARONNE, AND HAUTES-PYRÉNÉES.

THE line from Toulouse to Tarbes soon reaches—  
12 k. *Portet-S. Simon*.

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The line to Foix and Tarascon diverging S.E. passes—  
23 k. *Venerque-le-Vernet*. The little romanesque church of Venerque is the last remnant of the abbey of S. Pierre, which was already in existence in ix. c. It contains a bronze reliquary enclosing remains of S. Phébade, first bishop of Agen.

28 k. *Miremont*. 3 k. S.W. the *Church of La Grâce Dieu*, belonging to a Premonstratensian abbey, has a tomb with the statue of a Chevalier de Miremont.

40 k. *Cintegabelle*, on the Ariège, has a church with xvi. c. spire, romanesque portal, and gothic interior. The pictures, organ, and altars come from the second *Abbey of Boulbonne*, 5 k. S.W., which dates from the x. c. and absorbed an earlier abbey of the same name founded by the Comtes de Foix near Mazères. The cloister and its

surrounding buildings are now occupied as a farm. The wood carvings of the choir, the marble pulpit, and some pictures by *Despex*, have been moved to the neighbouring church of *Tramesaïgues*. Near this are remains of the château of *Terraqueuse*, where the Count Paolo Donna gave the signal of a swiftly repressed royalist insurrection in 1799.

49 k. *Saverdun* (Sabardunum), the birthplace of Jacques Fournier, son of a miller, who became pope (1334-42) as Benedict XII. This was one of the strongholds of Protestantism in xvi. c.

57 k. *Mazères-le-Vernet-d'Ariège*. 8 k. N.E. is *Mazères*, the ancient residence of the Comtes de Foix. Only a single tourelle remains of the château where Gaston Phoebus received Charles VI. in 1390. In 1493 the château was burnt through the carelessness of a nurse, and it was necessary to break down a wall to save the two children—Gaston de Foix, and Germaine, who became the second wife of Ferdinand the Catholic. 3 k. S.E. was the *First Abbey of Boulbonne* (founded 1129), where the sword of Simon de Montfort was blessed before the battle of Muret. The abbey was entirely destroyed by the Protestants in 1567.

65 k. *Pamiers* (Hotel: *du Grand-Soleil*—tolerable), a town built originally around a castle erected c. 1111 by Roger II., Comte de Foix. Becoming Protestant, during the Wars of Religion, it underwent many sieges, and in 1628 was cruelly handled by the Protestants under the Prince de Condé. It is rather a dreary little town, centering in the fortified *Church of Notre Dame du Camp*. In a kind of close stands the *Cathedral of S. Antonin*, chiefly rebuilt

in the reign of Louis XIV. It retains a romanesque W. portal from the earlier church of Notre Dame du Mercadal, enclosed in the porch. The octagonal steeple is feeble in effect. Close by are a dismal *Évêché*, and rather a pretty little public garden. A little S. of the town are some obscure remains of the *Abbey of S. Antonin de Frédelas*, whose abbot, Bernard de Saisset, was made the first bishop of Pamiers by Boniface VIII. in 1295. The abbey was destroyed by the Protestant bands of the *Casaques noires* under the Sire d'Audon.

31 k. W. of Pamiers, in the direction of S. Girons, is *Le-Mas-d'Azil*, see later.

13 k. E., in the direction of Carcassonne, is the curious pilgrimage church of *Vals*, for the most part cut out of the rock. At 24 k. is *Mirepoix*, see p. 493.

74 k. *Varilhes*, in besieging which (1228) Guy, brother of Simon de Montfort, was killed by an arrow. On the further bank of the Ariège is the *Château de Crampagna*, chiefly modern, with a XII. c. tower.

83 k. *Foix* (Hotels: *La Coste*—very good and comfortable; *Grand*), the ancient Fuxum, erected into a countship for Bernard, one of the sons of Roger de Carcassonne, at the end of XI. c. Foix is a beautiful place in a mountain valley, where the rushing Ariège is lined by picturesque old houses with overhanging roofs and pergolas of vines.

The narrow winding streets of the old town lead to the *Church of S. Volusien*, rebuilt by Count Roger II. in XII. c. It has a single nave, and a choir of Toulousan gothic, surrounded by chapels. Upon the famous *Rocher de Foix*, which Simon de Montfort vainly swore that he

would 'melt like gravy and roast its master,' and of which Philippe le Hardi was successful in destroying a portion, rise the remains of the *Château*, consisting of three ancient towers, united by modern buildings. The low square tower on the N. is the most ancient, and dates, in its lower portion, from XII. c. The round tower, at the



ON THE ARIÈGE AT FOIX.

extremity of the rock, is at once the latest and the most graceful portion of the building : it was built or repaired by Gaston Phoebus in 1361. Above the town, on the N., is the *Hermitage of S. Sauveur*, whence there is a fine view. 9 k. E. is the *Grotte de l'Herm*, where human bones and implements of industry have been discovered. All around Foix are charming walks along the ridges of the hills : an

artist may pass several days here with advantage and—in comfort !

98 k. *Tarascon* (Hotel: *Gabach*), near the confluence of the Oriège and Ariège, cut into two distinct quarters by their united waters. It was the ancient Tascodenitari.



LE ROCHER DE FOIX.

E. of the town is the hill of *Castella*, surmounted by the deserted fortress of *Tarascon-le-Vieux*, ruined by order of Louis XIII. In the xvi. c. religious war of reprisals, sixty-six Protestants were hurled from its tower, to avenge their having murdered Baron, recteur d'Ornolac, in the same way.

102 k. *Ussat-les-Bains* (Hotels: *du Parc*; *Chaumont*;

*Modèle*), a bathing-place on the Ariège, with a large cavern called *Grotte de Lombrive*, in which a number of persons, taking refuge from the terrors of the Inquisition, were walled up alive, and in which their remains have been found.

109 k. *Les Cabannes*. A little further the *Château de Lordat*, a ruined castle of the Comtes de Foix, is seen.

124 k. *Ax* (Hotels : *Boyer* ; *Sicre*). The name of Ax (Aquæ) proves that the sulphuric baths here were known in Roman times. The neighbourhood abounds in picturesque excursions to the peaks and little lakes of the district. Several mountain routes lead in a long day's walk or ride (11 to 13 hrs.) to the curious little republic of the *Val d'Andorre*, on the S. side of the Pyrenees. When Louis le Débonnaire, acting for his father Charlemagne, was going to besiege the Moors in the Spanish town of Urgel, the Andorrans, under their chieftain Marc Almugaver, gave him valuable assistance, and in return received a charter allowing them to govern themselves by their own laws and customs. After his accession to the throne, Louis ceded part of his tithes as suzerain to the bishop of Urgel, and the Andorrans, about twelve thousand in number, now pay a tribute of 950 fr. to France and 450 fr. to the bishop of Urgel ; otherwise Andorre is a free state governed by an elected council of twenty-four under a Syndic chosen by themselves—and, in official acts, the tiny state is entitled 'Vallées et Souveraineté d'Andorre.' The little capital, *Andorra*, has a humble church dating from the x. c. The 'palace' (xvi. c.) is inscribed 'Domus consilii, sedes justitii.' Here the council, chosen for four years by four heads of families in each of the six parishes—Canillo,

Encamp, Ordino, Massana, Andorra, San Julia—holds its meetings, its members dressed alike in grey knee-breeches, red woollen waistcoats, light blue stockings, shoes with silver buckles, black silk cravats and cocked hats, and wearing over all long black mantles lined with crimson. The Procureurs-Général are dressed in black velvet, and, alone of all subjects of the Republic, wear swords. The schools are free. Crime is almost unknown in the republic, and the capital punishment of pushing an offender over a precipice on the Spanish border has only once been necessary within the last hundred years. In February 1889, however, it became necessary for the Spanish and French governments to refuse to ratify a promise made by the Syndic to grant a concession for the setting up of a gaming establishment at Andorra.

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Continuing the line from Toulouse to Tarbes, we pass—  
 21 k. *Muret*, which, founded in XI. c., became the capital of the countship of Comminges in the XIII. c. In the surrounding plain (Sept. 12, 1213) forty thousand Albigenses and Spaniards, under the orders of Pedro of Arragon and the Comte de Toulouse, were completely conquered by Simon de Montfort, who thus became master of the Toulousain.

‘Les champions du Crucifié, dit Guillaume de Puy-Laurens, choisirent pour la bataille le jour de l’Exaltation de la Sainte-Croix : ils confessèrent leurs péchés, se fortifièrent par le pain salutaire de l’autel, et se ceignirent pour le combat. Simon se dirigea sur Muret avec un millier d’hommes d’armes ; sept évêques et un assez grand nombre de missionnaires, de prêtres, et de moines marchaient entre les chevaliers croisés. Tout le

monde n'avait pas l'inébranlable confiance de Simon ; durant la chevauchée, un clerc essaya de détourner le comte de tenter le combat "avec peu de monde contre une si copieuse multitude d'ennemis." Mais le comte, tirant une lettre de son aumônier— "Lisez," dit-il, "ceci qui m'est tombé entre les mains." Le prêtre vit que la lettre étoit adressée par le roi d'Arragon à une noble dame, épouse d'un gentilhomme du diocèse toulousain : le roi disoit à cette dame qu'il venait, pour l'amour d'elle seule, chasser les François de son pays, et lui débitoit mille autres choses de ce genre. "Eh bien," répliqua le prêtre, après avoir lu, "que voulez-vous dire par là ?"—"Ce que je veux dire !" s'écria Simon ; "c'est que je ne dois guère craindre un roi qui marche contre Dieu pour une femme perdue."

'Les princes ligüés, au bruit de la marche de Simon, avaient suspendu l'assaut de Muret : ils laissèrent les Français entrer sans obstacle dans la place, afin de "finir le jeu d'un seul coup. Simon passa la nuit à réfléchir sur les moyens de vaincre : le roi Pierre passa la nuit dans les bras d'une de ses maîtresses. Le lendemain l'évêque de Comminges prit la croix, monta sur un tertre, bénit l'armée, et promit, au nom de Jésus-Christ, que quiconque mourrait en cette journée irait droit en paradis, sans passer par le Purgatoire. Puis les gens d'armes se formèrent en trois corps, "en honneur de la Sainte Trinité," et donnèrent de l'épéon, tandis que le clergé rentrait en ville. Pendant que la lutte s'engageait, les évêques et les clercs, parmi lesquels était Saint Dominique, retirés dans l'église de Muret, "crioient vers le Seigneur et pousoient au ciel de si grands mugissements, qu'ils sembloient plutôt hurler que prier."

'Les croisés étaient sortis par la porte orientale du château, comme s'ils eussent voulu fuir du côté du Carcassez ; mais, tout à coup, d'un mouvement rapide, ils tournèrent bride, et revinrent fondre sur le camp ennemi. "Les Provençaux buvaient et mangeoient sans gardes ni sentinelles." Les hommes de Toulouse coururent aux armes et s'elancèrent hors du camp "sans écouter roi ni comte," et les croisés n'eurent devant eux qu'une masse confuse au lieu d'une armée en bataille. "Les hommes du comte Simon arrivèrent, disposés en trois rangs, selon l'ordre et l'usage de là discipline militaire : les derniers corps, hâtant leur course, chargèrent en même temps que les premiers, sachant bien que de

l'ensemble du choc dépend la victoire, et ils culbutèrent tellement à la première rencontre les cavaliers du comte de Foix, qu'ils les chassèrent devant eux comme le vent fait la poussière ; puis, se tournant du côté où étoit le roi d'Arragon, dont ils avoient reconnu la bannière, ils se ruèrent sur lui d'une telle violence, que le *heurt* des armes et le bruit des coups retentirent au loin comme si une forêt entière fût tombée sous la hache." Tout l'effort des croisés était dirigé contre la personne du roi Pierre : le comte Alain de Rouci, le sire Florent de Ville, et plusieurs autres chevaliers français étaient convenus de ne s'attacher qu'à lui seul jusqu'à ce qu'ils l'eussent mis à mort. Pierre d'Arragon avait pressenti cette manoeuvre et changé d'armes et de couleurs avec un de ses gens. Alain et Florent se ruèrent à la fois sur le chevalier qui portait l'armure royale, et le désarçonnèrent au premier choc de leurs lances.—"Ce n'est pas le roi !" s'écria le Comte de Rouci ; "ce n'est pas le roi, car il est meilleur chevalier."—"Non," répondit Pierre, "ce n'est pas le roi, mais le voici !" Et il s'élança sur ses adversaires en poussant son cri d'armes,—*Arragon ! Arragon !* Enveloppé à l'instant, il tomba percé de mille coups. "Les autres, qui le virent, s'estimèrent pour perdus ;" un cri lamentable fit retentir toute la plaine—"Le roi Peyre est mort !" Le combat ne fut plus qu'une déroute : nobles et bourgeois se précipitèrent pêle-mêle vers la Garonne. Plus de quinze mille, dit-on, périrent dans les eaux ou sous le fer des vainqueurs.

"Moult fut grand le dommage et le deuil," s'écrie le poète provençal, "quand le roi d'Arragon resta mort et sanglant avec moult d'autres barons : le monde entier en valut moins, et toute la chretienté en fut abaissée et honnie." Pierre de Vaux-Cernai avoue que le coeur farouche de son héros Simon s'attendrit devant le cadavre nu et sanglant du brave roi Pierre. "Simon descendit de cheval et gemit sur le corps du défunt." Il oublia bientôt le vaincu pour ne songer qu'aux fruits de la victoire. Il n'eût pas besoin de livrer de nouveaux combats ; la fatale journée de Muret sembla aux méridionaux le jugement de Dieu, et les armes tombèrent quasi de toutes les mains.—*Martin, 'Hist. de France,' iv., 50.*

The Church of Muret has a good xv. c. tower, with a crocketed spire. A statue commemorates Maréchal Niel, who was born here.

[A road leads from Muret to (72 k.) Foix, by (11 k.) *Beaumont*, where the church has a good brick xiv. c. tower, and contains the epitaph of Jean le Carrière—'l'avocat miracle ;' (18 k.) *S. Sulpice-de-Lézat*, a bastide founded xiii. c. by the monks of Lézat, with a beautiful xv. c. church tower ; and (25 k.) *Lézat*, where only xviii. c. buildings remain of a famous abbey, founded 840.]

42 k. *Carbonne*, founded 1256. Beyond this the *Château de la Terrasse*, now a factory, is seen on 1.

[A carriage road (diligence, 3 fr. and 2 fr. 25 c. ; for railway travellers only 1 fr. and 50 c.) leads in 3 hrs. from Carbonne to the Mas-d'Azil. It passes—

6 k. *Rieux* (the Roman Rivi), a very curious place.

'L'ancienne *cathédrale* (xiv. s.) occupe l'extrémité de la presqu'île et contribuait à la défendre ; ses murailles de brique, ses contre-forts, que le lierre envahit par la base, plongent dans la rivière et se rélient aux derniers vestiges des remparts. La hardiesse et la légèreté de la tour octogonale, dont les quatre étages de fenêtres géminées marient agréablement leurs tons de brique fauve aux nuances grises des filets et des colonnettes de pierre, sont célèbres dans la contrée.

'Le *palais épiscopal*, défiguré et en grande partie détruit, dresse encore sa tourelle crénelée que surmonte une double pyramide, et laisse voir, dans une cour, une petite tour d'angle et une façade du xvi. s. à décoration bicolore de pierre et de brique.'  
—*M. E. Rorschach*.

The old bridge over the Arize is preceded by an arcade with a long inscription in honour of Bishop Jean de Berthier (xvii. c.)

13 k. *Montesquieu-Volvestre*, has an old tower and xiv. c. church.

35 k. *Le Mas-d'Azil* (Hotels: *du Cheval Blanc* ; *Lion d'Or*), partly Protestant still, was bravely defended by the Protestants in 1625. It is situated in a circle like a crater, surrounded by lofty hills on all sides. It possessed an abbey, which existed in the time of Charlemagne. The road to S. Girons passes at the

foot of the magnificent *Roche de Mas*, pierced by a cavern, through which the river Arize finds its way and falls in a cascade towards the valley. In the centre, the vault of this strange cavern is sustained by a huge natural pillar of rock. There is a vast dark upper cavern, which, with several side grottoes, was inhabited by the men of the stone age.

4 k. E. of Le Mas-d'Azil is the ruined *Château of Marveille*, and near it a cave, where the Protestants held their meetings during the persecutions.]

49 k. *S. Julien*. 4 k. N.E. is the *Château de S. Élix*, an admirable specimen of the architecture of François I., with old furniture and pictures, and a park laid out by Le Nôtre. An obelisk marks the ancient limits of Gascony and Languedoc.

56 k. *Cazères-sur-Garonne*. The church (xiv. c.) has a singular twisted spire. 9 k. N. is *Fousseret*, a bastide of xiii. c. Beyond Cazères, on the l., is seen the renaissance *Château de Palaminy*, then, on a high hill, the ruined *Château de S. Michel*.

62 k. *Martres-Tolosane*, probably the ancient Angonia, takes its name from the massacre by the Saracens of its Christian inhabitants, together with their traditional chieftain Vidian, who, having previously been sold as a slave, was ransomed by an Anglo-Saxon lady. The fountain of Vidian, on the S. of the town, where he is said to have washed his wounds before his death, is still resorted to by the sick and crippled; and once a year the peasantry celebrate a fête there in his honour, which ends in an imaginary battle between the Moors and Christians. The xiv. c. church contains a sarcophagus of vi. c., which is used as a font. A little chapel of xiii. c. is dedicated to S. Vidian. A number of Roman relics have been found at Martres,

including the beautiful head of Venus, now in the museum at Toulouse.

8 k. W. is *Alan*, with a curious XIII. c. church, and some remains (partly xv. c.) of a palace of the bishops of Comminges. *Aurignac* (14 k.) has remains of XIV. c. walls and castle.

66 k. *Boussens*. On the mountain side to the S. are seen the stately ruins of the XII. c. *Château de Roquefort*, besieged and taken by Amaury de Montfort in 1213. On the opposite bank of the Garonne is seen the xv. c. château of *Mauran*.

[A branch line leads from Boussens to S. Giron, along the valley of the Salat, passing—

76 k. *Salies-du-Salat*, with salt springs, overlooked by an old castle which the counts of Comminges used as their mint. It was partly rebuilt in 1308, and new fortifications were added to it in xv. c. and xvi. c. The square dungeon is of the XIII. c., the chapel of the XIV. c. Its tower still serves as the belfry of the parish. In the middle of the town is a little *Halle*, of XIV. c.

79 k. *His-Mane-Touille*, a station named from three villages. A carriage road leads hence (12 k.) along the banks of the stream Arbas to the village of *Arbas* (good inn), in a lofty mountain basin surrounded on three sides, where the torrents of Gourgue, Planque, and Fougaron unite to form that of Arbas. This is an admirable centre for excursions in the wild scenery of *Le Massif d'Arbas*, especially that to the *Pic d'Aouérados* (1,539 mè.), which is reached in  $2\frac{1}{2}$  hrs.; to the *Pic de Paloumère* (1,610 mè., 3 hrs.); and to the *Grotte de Pène-Blanche*, which is 2 hrs. on foot from Arbas, but, from its vast size, takes about 3 hrs. to visit.

13 k. S.W. of the station are the ruins of the *Château de Montespan*, built in the XIII. c. by the family of Espagne, and called from their name. A large square donjon occupies the centre of a double circuit of walls.

81 k. *Castagnède*. A little beyond this, the railway leaves

the department of Haute-Garonne for that of Ariège. It passes beneath the xv. c. *Château de Noailhan* before reaching—

87 k. *Prat*, named from its rich prairies. Several curious caverns may be visited near this, especially the *Grotte de Lestelas*. The railway passes l. the *Château de Taurignan-Castet* (xvii. c.) before reaching—

91 k. *Caumont*, which has a ruined castle.

99 k. *S. Giron* (Hotels: *Ferrière; de France; Cabiros*), formerly called *Bourg-sous-Vic*, has gradually taken the name of the northern missionary by whom it was converted to Christianity in v. c. It was taken by the Protestants under Audon. The old town on the r. bank of the river, which contains the *château*, is still called the *Bourg*; the quarter on the l., founded in xiii. c., is known as *Villefranche*. The *Church of S. Giron* was rebuilt in 1857, except the xiv. c. tower, which is square below, octagonal above, and surmounted by a brick spire. The *Church of S. Vallier* has a battlemented wall on one side of the nave as its belfry.

*S. Giron* only rose to importance after the revolution and the suppression of the bishopric at *S. Lizier*, which occupies the N. side of a hill, 2 k. distant from the later town. This very interesting place was the capital of Couserans (the district between the Ariège and Garonne), and once bore the name of *Lugdunum Consoranorum*, and had a citadel called *Austria*. The present name is derived from a bishop of Portuguese origin, who, in 708, is said to have defended it by his prayers against a countless host of Spanish Visigoths. Twenty-eight years later, however, the town was sacked by the Saracens. After being rebuilt, it was again burnt in 1120, or 1130, by Bernard I., Comte de Comminges.

The former *Cathedral* is a Latin cross, with a single nave, and an apse constructed of Roman fragments. The lower part of the nave and the transept with its E. chapels are of xii. c.; the windows and vaulting of the nave, the principal portal and the belfry, of the xiv. c. At the cross is an octagonal brick tower, with two stages lighted by triangular openings in the Toulousan style, crowned by a battlemented platform. In the sacristy is a cross said to have belonged to *S. Lizier*. To the S. is the interesting romanesque *Cloister*, of xii. c. and xiii. c., in one

corner of which are the tomb and statue of Bishop Auger de Châtillon, 1303.

‘La construction du cloître est d’une extrême simplicité. Il se compose de deux étages de galeries, l’une au rez-de-chaussée, de maçonnerie, l’autre au premier étage, de charpente. On ne saurait bâtir deux étages de portiques avec plus d’économie. Les colonnettes et bases sont de marbre; elles posent sur une seule assise continue et si basse, qu’on ne peut guère la considérer comme un bahut. Les chapiteaux, très-évasés, sont de pierre ainsi que les archivoltes; les murs au-dessus, en maçonnerie. Un plancher couvre cette galerie. Au-dessus, le mur forme un appui sur lequel sont posées des piles de brique dans les angles et sur les milieux de deux des côtés du cloître; puis des poteaux à huit pans, de bois, avec base et chapiteau pris dans la masse, portant de longs poitrails posés de champ, sur lesquels sont fixés les chevrons dont la saillie abrite toute la construction. On n’oserait aujourd’hui exécuter une bâtisse aussi légère, qui doit sa solidité à l’extrême simplicité des moyens employés.’—*Viollet le Duc*.

The *Episcopal Palace*, built by Bishop Bernard de Marmiesse, 1655-80, is now used as a lunatic asylum. The chapel of *Notre Dame* (S. Marie de la Sède) formerly shared with S. Lizier the title of cathedral, and had its own chapter. It is of the XIV. c. and has good XVIII. c. wood carvings in its choir.

The *Roman Walls* of Austria are flanked by twelve towers, six semicircular to the S., and six square to the N. Three of these and their intervening curtain-walls support the episcopal palace and *Notre Dame*. Part of the fortification on the N. has fallen. The *Tour de l’Horloge*, of XII. c., is the single gate of the city. Various Roman remains are to be seen in the neighbourhood. The *Chapelle du Marsan* (N.E.) replaces a temple of Mars, and the village of *Montjoie—Mons Jovis* (2 k. E.), a temple of Jupiter. The church of this village, surrounded by walls of XIV. c. and houses of XV. c., has a façade crowned by a curious arcaded tower, flanked by two tourelles.

‘Ce qui rend ce frontispice curieux, c’est le mélange du style roman et du style ogival du XIV. s. commun au reste dans tout

le Midi, depuis Bordeaux inclusivement jusqu'à Perpignan et Elne.'—*A. St. Paul.*]

Leaving Boussens, on S.E. we see the old tower of *Ausseing*. Crossing the Garonne, the *Château de Roquefort* is well seen on the l. On the opposite bank is *Mancioux* (the ancient Mancipium), then the well-preserved *Château de Montpezat*, of the XIII. c.

72 k. *S. Martory*. The church has a romanesque portal brought from the abbey of *Bonnefont* (founded 1136), the ruins of which still exist (5 k. S.), and comprise the principal gateway (xv. c.) under a square tower, and some fragments of the church and claustral buildings. The counts of Comminges had their burial-place here. After leaving S. Martory, the *Château de S. Martory* (xvi. c.) is seen on the r. above the Garonne.

91 k. *S. Gaudens* (Hotels: *Ferrière*—very good; *de France*). The town, prettily situated on a high bank to the r. of the railway, was the ancient capital of the Nebouzan. Its first church was built by S. Saturnin, the apostle of Toulouse, and after the martyrdom of Gaudens, a little child, in the v. c., the place was called by his name. The Vicomtes de Nebouzan owed suzerainty to the Comtes de Comminges till the end of the XII. c., after which Nebouzan passed, by a succession of marriages, to Bigorre, Béarn, and Foix. But through all these changes S. Gaudens continued to be administered by its own consuls, chosen every year on the festival of S. John-Baptist, by a council of twenty-four elders, themselves elected by the people. The wise and free rule of the town made it one of the richest in the country, but it suffered much both in the Wars of Religion and in those between the counts of Foix

and Comminges. It was taken by the English, and finally was sacked by Montgomery in 1569, since which time it has declined in importance.

The magnificent collegiate *Church*, dating chiefly from the xi. c. and xii. c., has recently been 'restored' out of all appearance of antiquity, and its tower rebuilt. It has a triple nave terminating in three E. apses.

'The cylindrical roof of the nave abuts a quadrantal one. The chancel has a triforium, the aisle below being cross-vaulted, without diagonal ribs. The eastern face shows the section of the cylindrical and quadrantal roofs: the space between the former and the roof of the apse is occupied by three round-headed windows. The round arch prevails.'—*J. L. Petit*.

The sculpture of some of the exquisite capitals recalls the most delicate Venetian work. On the S. are three arches on marble columns (leading to the sacristy), which are remnants of a chapter-house of xiii. c.

27 k. N. is *Boulogne-sur-Gesse* (Hotels: *Azéma; de France*), where the church (xiv. c. and xv. c.) has a xv. c. stone pulpit. 38 k. hence, in the direction of Toulouse, is *Lombez*, which, from 1317 to 1790, was the seat of a bishopric. The xiv. c. church of *S. Marie* was the cathedral.

Leaving S. Gaudens, the hermitage on the hill of *Bout du Puy* is seen on the l.; then, on the r., *Valentine* (so called from one of the emperors Valentinian), where numerous Roman remains have been found. To l. is *Labarthe de Rivière*, with a small *Roman Tower*, believed to have been a shrine of Mercury, at the entrance of the village.

98 k. *Martres-de-Rivière*. The district is full of Roman remains.

104 k. *Montrejeau* (Buffet ; Hotels : *Pouget ; Leclair*), beautifully situated on a hill, with a fine view of the Pyrenean range. This was the scene of a great battle between the royalists and republicans in 1799, in which the former were defeated with great slaughter. The *Church of S. Jean* is xv. c. and xvi. c., with an octagonal belfry. The *Halle*, with xvi. c. pillars, supports the *Hôtel de Ville*. On the adjoining *place* is a bronze statue of S. John-Baptist, patron of the town, which is commercial and prosperous. At *Tourreilles* (3 k. N.) are some small Roman remains, and a mound with entrenchments.

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A branch line leads from Montrejeau to Bagnères-de-Luchon, passing—

112 k. (from Toulouse) *Loures* (Hotel : *Verdier*—good country inn), where a carriage (6 fr. for the day) may be obtained for S. Bertrand-de-Comminges (4 k.) The road passes a number of Roman walls and other ruins. As we approach S. Bertrand, some remains of an amphitheatre are visible at the foot of the hill. The name of the neighbouring village of *Tibiran* is a relic of Tiberianum, that of *Jaunac* probably comes from Janua.

From the rich fruit-laden plain, a winding road leads up to the walls of *S. Bertrand-de-Comminges* (Hotel : *de Comminges* — good), which is entered by the *Porte de Cabiroles* : in front is a little belvedere, with a lovely view. The Roman inscription over the arch recalls the name of the ancient inhabitants, the *Convenes*, who occupied the town, called Lugdunum under the early emperors, when it

prospered exceedingly. But in 585, Gondowald, son of Clotaire I., took refuge there with the Gallo-Roman general Mummolus, and drew down a siege from Léovigilde, general of Gontran, king of Burgundy. Gondowald was vainly hurled from the rock on the W. side of the town (still called Malacan—kill-dog) to appease the assailants; the whole town was burnt, and all its inhabitants



S. BERTRAND-DE-COMMINGES.

massacred. The place rose again with a new name when S. Bertrand, made bishop in 1073, built its cathedral and cloister, drawing crowds around him by the reputation of his sanctity, and through the whole of the middle-ages the same influence attracted troops of pilgrims to its walls. The town was three times besieged and taken by the Huguenots. In 1793 its bishopric was suppressed.

Just inside the gate (r.) is the *Episcopal Palace*, with

renaissance sculptures and a portal of 1549. On the l. is a house of xv. c., with a marble portal. Another house, a little further, has an octagonal tower, and a portal with the arms of the family of Bridaut.

The former *Cathedral* occupies the summit of the hill, and rises grandly above its surrounding buildings. The W. façade, pillars of tower, and part of the walls, date from the time of S. Bertrand, 1082. The nave and apse were built, 1304-52, by Clement V., who had been bishop of Comminges. The top of the tower is surrounded by wooden galleries. On the tympanum of the portal is the Adoration of the Magi. Several Roman fragments are built into the surrounding walls.

The *Interior* is very striking and beautiful. It is a single nave with eleven radiating chapels. At the W. end is the curious xvi. c. organ, with a pulpit enclosed in its winding stair, and strange pagan sculptures, including the Labours of Hercules. The choir stands detached in the middle of the church, and is surrounded by exquisite wood carving, given by Bishop Jean de Mauléon, 1536. Its exterior is encircled by a chain of heads taken from pagan story; in the interior, endless quaint figures and arabesques, and the genealogy of Christ, are represented. On the high-altar is the history of the Virgin and Christ. Behind this is the tomb, erected in 1432, for S. Bertrand. A little coffer of wood is preserved here, which the saint is said to have always carried about with him. It is inscribed, with probable reference to the Virgin—*Por l'amor de ma dona combat ab aquesta libra* ('Pour l'amour de ma dame je combats avec cette livrée').

Between the choir and a chapel on N. is the magnificent

and picturesque xv. c. marble tomb of Bishop Hugues de Castellone ; its reliefs represent a mourning procession of monks and nuns. In the sacristy are two copes given by Clement V., and the mitre and ring of S. Bertrand, with his pastoral staff, known as *l'alicorne de S. Bertrand*, which was celebrated in the middle-ages through the whole of the south, and was several times stolen from the church. Against the W. wall hangs a crocodile, supposed to have been killed in Egypt by a Crusader, and left here as an ex-voto. There are similar crocodiles in Seville cathedral, and at Abbeville.

The XII. c. *Cloister*, perfect except the vaulting of its arcades, is on the S. of the church. Its round-headed arches rest on double columns. To one of the pillars statues of the four Evangelists are attached, each carrying his symbolical animal. In the N. gallery are seven ancient tombs, mostly sarcophagi, of warriors and bishops from the XII. c. to XIV. c.

The *Porte Majou*, on the W. of the town, below the cathedral, is surmounted externally by the arms of Foix. In the interior is the Roman tomb of Andossus, son of Primulus, erected by his wife Sabina, daughter of Fronto. Two four-wheeled chariots and the head of a man are represented.

1 k. N.E. of S. Bertrand is *Valcabrère*, once part of the great Gallo-Roman town called Vallis Caprera, and the capital of La Barousse in the middle-ages. Only a single tower remains of the fortress of Castelbert, erected in 1080. Outside the village is the *Church of S. Just*, which served as the cathedral of Comminges in the interval between the ruin and re-establishment of the city on the hill, and was

afterwards made collegiate. The churchyard is entered by a romanesque portal of XIII. c. The choir is supposed to have been built immediately after the destruction of Lugdunum. The nave, less ancient, is nevertheless built with ancient materials. The side-door (added XII. c.) has life-size statues, rich capitals and tympanum, and preserves its old iron-work. Behind the altar is a very ancient sarcophagus enclosed in a XIII. c. shrine, but it is not known what saint it contains.

‘Le plan de l’abside de cette église, l’élévation et la coupe de l’autel, indiquent nettement la petite crypte placée sous le reliquaire contenant la châsse. Un escalier conduit sur la voûte qui reçoit la châsse et les fidèles peuvent circuler derrière l’autel, sous cette voûte, pour se placer directement sous la protection du saint.’—*Viollet le Duc*.

*La Grotte de Gargas* may be visited either from Montrejeau (8 k.) or from Loures. It is a beautiful cavern, bristling with stalagmites, which are frequently united to the stalactites which hang from the roof. A clear spring bubbles up at the end of the cave. (The guardian lives at the Loures side of the village of Aventignan. 1 fr. 50 c. is paid by visitors to that commune, besides the heavy expense of lights, guide, etc.) It is not known whether the name of the cave comes from the legend of Gargantua, or from the popular story that one Gargas used it as a prison for his enemies.

‘Quoiqu’il en soit, des crimes affreux ont donné au XVIII. s. une nouvelle célébrité à ces grottes. Un maçon, Blaise Ferrage, homme de petite taille, mais de force herculéenne, s’était choisi un repaire dans la caverne de Gargas. Il enlevait les femmes et les filles de Tibiran et des environs, et souvent tuait à coups de

fusil celles qui fuyaient. Ce monstre les coupait ensuite par morceaux et les dévorait. Déjà plus de trente malheureuses femmes avaient été victimes de ce cannibale, lorsqu'on parvint à l'arrêter. Il fut condamné par le parlement de Toulouse, et exécuté le 13 décembre, 1782.'—*Justin Jourdan*.

The baths of *Barbazan*, 2 k. N.E. of Loures, are frequented during the season.

The railway comes in sight of the glaciers at the end of the valley, before reaching—

125 k. *Marignac*, which has a church of XII. c., and a ruined castle. The (XI. c.) *Chapelle S. Martin* is now a barn.

[There is a diligence from Marignac to Viella, in Spain (4 fr. for all trains coming from Luchon), passing—

4 k. *S. Béat* (Hotel: *Burgalat*—good), situated at the entrance of a narrow gorge, called by the Romans *Passus Lupi*, where the Garonne rushes between the *Cap del Mount* and the *Cap d'Arie*, both used as marble-quarries. The church, of XI. c., has a triple nave. The symbols of the evangelists adorn the tympanum of the portal. A winding staircase leads to the castle. The xv. c. Tour S. Louis, at the end of the quay on the right bank, is a remnant of the old city walls. 3 k. N. is the seven-pointed *Pic de Gar*.

19 k. from S. Béat, by a road which passes through Fos, Pont du Roi, and Lès, is Bosost, in Spain.]

The scenery of the valley becomes very beautiful before reaching—

140 k. *Bagnères-de-Luchon* (Hotels: *Angleterre*—excellent, open all the year round; pension, 12 fr., all included; *Sacaron*; *des Bains*; *Richelieu*—well situated, but dear; *Londres*). All the principal hotels, except the Richelieu, with the better cafés and shops, are situated in the pretty little double avenue called *Le Cours d'Étigny*, which leads from the principal village to the baths, its trees framing a

lovely view of the mountains of Venasque. Opposite the baths, is a square planted with catalpas and paulownias, and, beyond this, pretty gardens with a pool and winding walks. The baths, chiefly resorted to for rheumatic affections, cost from 60 c. to 2 fr. 50 c., much according to the hour at which they are taken. There are multitudes of guides, who are



VALLEY OF LUCHON.

seldom of the slightest use, as there is scarcely ever more than one possible path to the different points. Carriages are exorbitantly dear, and prices vary with the season. Many short walks may be taken to little waterfalls, etc. The artist will find his best points of view on the farther side of the valley between S. Mamet and Castel-Vieil. The most interesting of the longer excursions are—

1. *Lac d'Oo* (carriage, 12 fr. to 15 fr.) Luchon is left by the Allée des Soupirs. At 4 k. a chapel is passed on l., dedicated to S. Aventin, who is said to have been imprisoned by the Saracens in Castelblancat, on the other side of the valley, and to have precipitated himself from its walls, and, sustained by angels, to have alighted here, where his footprints are shown in the rock in proof of the fact. Afterwards, when S. Aventin was again taken by the Moors, and beheaded, he was buried here, where his grave, long forgotten, was discovered by oxen perpetually pawing the ground upon the spot. Their continuing to do this, without eating, yet growing no thinner, drew crowds to watch them, when a voice in the air exclaimed, 'It is because the body of S. Aventin is buried here'; and his relics were exhumed. A little higher, is the very curious *Church of S. Aventin*, with two towers, of the XI. c. or beginning of XII. c. On one side of the S. portal the Virgin and Child are represented; in the tympanum is the Saviour in glory with Angels. Near the E. end of the church a group of tiny Roman altars, and a relief with two heads, are built into the wall. In the interior are a very curious bénitier and a beautiful wrought-iron screen. The shrine of the saint is a modern coffer.

At 7 k. the road passes by *Cazeaux-d'Arboust*, where it is again worth while alighting to look at the village church, the apse and great part of the walls being XII. c., and the vault adorned with curious XV. c. paintings. There is a magnificent tree in the churchyard.

Ascending by the torrent of Arboust, the carriage must be left in the meadow by the chalets called *Les Granges d'Astau*. Here a number of idlers importune the traveller to take them as guide, but he should decline them all, for the path up the valley is straight, and he cannot miss it. After ascending a number of zigzags, beautiful with mountain flowers—rhododendron, columbine, auricula—in early summer, he will cross the torrent by a bridge. Here a tax of 30 c. is demanded by the occupying farmer for entering the hill-side meadow, whence alone there is a view of the lake.

The Lac d'Oo, or *Lac de Séculéjo*, is a basin of blue-green water surrounded by rather featureless mountains. Down the opposite cliffs tumbles a cascade, reflected by a long line of light

in the water. Three snowy peaks are visible—*Quairat, de Montarqué*, and *de Spijoles*. Each passenger pays 1 fr. 25 c. for crossing in a boat to the waterfall.

2. To the Hospice (carriage for day, 15 fr.) and the Port de Venasque. This is the king of the excursions. It is a very lovely drive, passing by the ruined signal-tower called *Castelvieil*, and ascending into the beech-woods, which open to afford exquisite glimpses of purple hill and snowy mountain, till we reach (10 k.) the *Hospice de France*, a miserable house, where a tax of 50 c. is paid for leaving the carriage in the open. In front of the house a path crosses the stream, and ascends the opposite mountains in zigzags. A guide is wholly unnecessary except in time of snow ; but the path is seldom practicable before July, and it is often very disappointing, after a fatiguing climb, to find the last bit of ascent blocked by a snowy avalanche impassable to ordinary pedestrians. If the ascent can be surmounted, after passing (r.) several mountain tarns, the cleft in the mountain called the *Port de Venasque* is reached after a walk of 6 k., and the magnificent view of the sublime and desolate Spanish *Maladetta* (Monts-Maudits, 3,312 mètr.) bursts at once upon the traveller.

Should the ascent to the Port de Venasque be impracticable, travellers may often ride or walk from the Hospice to the *Entécade* (10 k.), whence there is a magnificent view—on the S., of the *Maladetta* ; to the W., of the *Mont Perdu* and the *Pic du Midi de Bigorre* ; on the E., of the *Pays d'Aran* and the valley of *Barrados*, to the peak of *Los Armeros* ; and on the N., over the plains of France.

Another grand view of the *Maladetta* may be obtained from the *Port de la Picade*, which may be combined—in very fine weather—with the Port de Venasque.

3. To Bosost by the *Port de Portillon* (carriage, 25 fr., or 35 fr. if the return be made by S. Béal). It is a walk of only 13 k. to the Port de Portillon. Following the opposite side of the valley, from S. Mamet to Castelvieil, a road, excessively steep in places, leads to a plateau of meadow land, from which it ascends again steeply through beautiful beech woods, exchanged for firs on the higher part of the pass. On the summit an inscribed stone marks

the division between France and Spain. From this point (passing a gambling casino) the road descends rapidly to *Bosost* (Hotel: *d'Espagne*), a tolerably picturesque specimen of a small Spanish town, with a curious and interesting church. From Bosost it is 19 k. to S. Béat (p. 604), and 39 k. by that route to Luchon.

4. *Val-du-Lis* (carriage, 12 fr. to 15 fr. for day). The route follows the road to the Hospice for some distance, and then turns



PASS OF PORTILLON.

off through the mountain woods to l. The driver will linger to show the waterfall in the *Trou de Bounéou*. The Vallée du Lis is a vast meadow, covered with loveliest flowers, especially white lilies, in early summer. The carriage stops at a little inn at the end of the valley, whence an easy winding walk leads to the best points of view on and of the fine waterfalls, known as *Cascade d'Enfer* and *Cascade du Gouffre Infernal*. The mountain gorge above the falls is very striking. The descent may be varied by visiting the *Cascade du Coeur*

These are the ordinary excursions from Luchon, and the traveller who does not look for Alpine grandeur will find much to delight him. In summer, however, the plague of flies, especially horse-flies, which draw blood at every bite, is a great drawback to enjoyment. Travellers should endeavour to witness the curious rites which here (and in many Pyrenean villages) attend the eve and the *Fête de S. Jean*. A great steeple of bars, wreathed with shavings, has for some days been erected at the end of the village. About 8 p.m., on the vigil of S. John, this is blessed by the priest in full canonicals, who afterwards sets fire to it, surrounded by the whole population. A number of serpents (in memory of the legendary serpent which rose from the poisoned chalice when exorcised by S. John) have been caught during the day and placed in the *Arbre de S. Jean*, whence they leap out when they feel the flames, and are killed by the people. Every woman bears a bouquet, often what in Italy would be termed a 'trionfo,' of flowers. But every boy has a great torch, which he lights at the sacred fire, and then whirls round and round. After this, the scene becomes most extraordinary: hundreds of dancing demons seem to be yelling and leaping around the blazing 'tree' in wildest pandemonium. At length the tree breaks up and topples over, which is followed by a universal struggle to seize a blazing bar, which is extinguished and carried off, to be preserved as a *porte bonheur* till the next fête of S. Jean. On the following morning, the clergy, maire, and people, with crucifix, relics, and a band of music, go in procession to visit the spot where the 'tree' has stood.

The torchlight procession of guides, on the evening after the civil and before the religious marriage of one of

their number, is another Pyrenean custom well seen at Luchon.

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Leaving Montrejeau, the railway enters the department of Hautes-Pyrénées. It passes l. the picturesque *Church of S. Paul*, which has a curious castle tower for its belfry, before reaching—

111 k. *S. Laurent-S. Paul*. L. are the fine ruins of the *Château de Montoussé*. We now have a view of the mountains all the way, and the line often passes through beautiful oak-woods.

121 k. *Lannemezan*, on a lofty plateau, from which the Gers and Baysole have their source.

[A road leads from Lannemezan to Arreau. It passes r. near the *Baths of Labarthe*, then (5 k.) by a ruined castle of XI. c. at *Labarthe-de-Neste*. After passing *Lortet*, numerous fortified caverns, defended by loopholes, are seen in the rocks. Opposite *Heches* (13 k.) is a XII. c. tower on a rock above the Neste. *Sarrancolin* (21 k.) has a XII. c. church, a gothic gateway in a square tower, and remains of a fortified priory, which its monks defended bravely in 1280 against the bishop of Comminges. Opposite Sarrancolin is *Ilhet*, at the entrance of a valley containing five of the largest caverns of this district: one of them takes three hours to explore.

28 k. *Arreau* (Hotel: *de France*—clean and good. Carriages to Lannemezan, 2 fr. 75 c.), at the confluence of three streams—the Neste d'Aure, the Neste de Luron, and the Lastie. The church (xv. c. and xvi. c.) is built on the ruins of a romanesque XII. c. church, of which a side portal remains. The *Chapel of S. Exupère* was built in ix. c. or x. c., but so much altered since that little of the original edifice remains. The entrance has curious sculptures.

[A road of 22 k. leads from Arreau to Aragnouet through the

*Vallée d'Aure*, which runs round the S. and E. base of the peaks de Néouvielle, d'Aygues-Cluses, Bastanet, and d'Arbizon. It abounds in hot springs, much frequented during the bathing season. The Aurois were governed by their own viscounts, the last of whom, in 1398, bequeathed the valleys to the counts of Armagnac. But after the death of Count Jean V., in 1445, the valleys (Aure, Magnoac, Barousse, and Neste) gave themselves to the king of France, on condition that all their ancient privileges, customs, and prerogatives were respected. The road passes (2 k.) *Cadéac*, surmounted by a feudal tower. The modern church retains (on N.) a portal of ix. c. The town is left by an ancient gate, which serves at the same time as a chapel. From *Guchen* (5 k.) mountaineers make the ascent of the *Pic d'Arbizon* (10 hrs.). Opposite Guchen, the road passes before the ruined xii. c. chapel of *Agos*, built by the Templars. Another church of the same date and character, also built by the Templars, is seen at (9 k.) *Vielle-Aure*. In this neighbourhood, at the entrance of the Vallée d'Azet, is the xv. c. church of *Bourisp*, with quaint xi. c. frescoes representing the Seven deadly Sins in costumes of the reign of Henri III. *S. Lary* (11 k.) has a romanesque church, modernised except the crypt. *Tramesaïgues* (14 k.) is situated at the foot of the peak of that name. Hence a path leads in 11 hrs. to Bielsa, in Spain, by the Port d'Ourdissette. Leaving Tramesaïgues, the road passes under the gate of *Garetvielle*, built in the War of Succession to defend the lower valley against the Spaniards. The gorge, called *Ruadet* (le Pas Rude), now becomes very narrow, till it reaches *Aragnouet*. There is a path from Aragnouet to Gèdre (between Luz and Gavarnie) by the *Col de Cambielle* in 6 hrs.]

[A carriage road (36 k.) leads from Arreau to Bagnères-de-Bigorre by the *Col d'Aspin*, and (33 k.) to Bagnères-de-Luchon, by *Bordères*, with the ruined manor, where Jean V., last Comte d'Armagnac, took refuge, when excommunicated after the public celebration of his marriage with his sister Isabelle.]

127 k. *Capvern* (Hotels : *des Pyrénées ; de la Paix ; de France*), with mineral baths (3 k. N.) of very ancient fame.

[Several roads lead hence to Bagnères-de-Bigorre (19 k.). The most direct passes *Cieutat*, supposed to occupy the site of the ancient metropolis of Bigorre, destroyed either by the Vandals (v. c.) or Saracens (viii. c.) The romanesque chapel retains its *guichet à cagots*—an opening in the wall secured by an iron grille, which allowed the cagot to reach a holy-water basin through the bars. Another route leads by *Mauvezin* (4 k.), which has the ruins of a xiv. c. château, where over a portal the arms of Béarn remain with the device of the son of Gaston Phoebus—*l'ay belle dame*: then (7 k.) by *l'Escaledieu*, which has the ruins of a once famous abbey, founded 1142, and destroyed by the Huguenots. A path leads hence to (11 k.) *Lomne*, with a xvii. c. château.]

157 k. *Tarbes* (Hotels: *de la Paix*; *du Commerce*; *de France*; *de Londres*. Excellent buffet at station), capital of the Département des Hautes-Pyrénées. After the destruction of the ancient city of Bigorre (*Cieutat*), it was here that the States of Bigorre held their councils. Tarbes was repeatedly burnt by the Protestants in xvi. c., but has latterly become mercantile and prosperous.

'Qui veut voir toutes les races et tous les costumes des Pyrénées, c'est aux foires de Tarbes qu'il doit aller. Il y vient près de dix mille âmes; on s'y rend de plus de vingt lieues. Là vous trouvez souvent à la fois le bonnet blanc de Bigorre, le brun de Foix, le rouge de Roussillon, quelquefois même le grand chapeau plat d'Arragon, le chapeau rond de Navarre, le bonnet pointu de Biscaye. Le voiturier basque y viendra sur son âne avec sa longue voiture à trois chevaux; il porte le berret du Béarn; mais vous distinguerez bien vite le Béarnais et le Basque; le joli petit homme sémillant de la plaine, qui a la langue si prompte, la main aussi, et le fils de la montagne, qui la mesure rapidement de ses grandes jambes, agriculteur habile et fier de sa maison dont il porte le nom. Si vous voulez trouver quelque analogue au Basque, c'est chez les Celtes de Bretagne, d'Écosse, ou d'Irlande qu'il faut le chercher. Le Basque, aîné des races d'Occident, immuable au coin des Pyrénées,

a vu toutes les nations passer devant lui : Carthaginois, Celtes, Romains, Goths et Sarrassins. Nos jeunes antiquités lui font pitié. Un Montmorency disait à un d'eux : Savez-vous que nous datons de mille ans ? Et nous, dit le Basque, nous ne datons plus.'—*Michelet*.

Tarbes is an ugly scattered town in a flat country. The bishopric was founded v. c., but the *Cathedral* is of no beauty. It is a cross church with apsidal chancel, transepts having the E. apse, and a massive central octagon. This latter has pointed windows of two lights, and forms a fine lantern to the interior. The squinches are of the romanesque kind. The bearing arches are all pointed, but the choir windows are round-headed and enriched with numerous mouldings. The N. transept front has a curious circular window with early tracery.<sup>1</sup> The high-altar is surmounted by a handsome baldacchino.

A long street leads from the cathedral to the *Church of S. Thérèse*, with a tower square below and octagonal above. The *Church of S. Jean* (xiv. c.) has a square tower pierced with loopholes, of xii. c. The *Jardin Massey* is a large flat public garden near the railway.

[For the line from Tarbes to (165 k.) Bayonne see ch. ii.]

[A railway leads in less than an hour, passing (19 k.) *Pauzac*, with a fortified xv. c. church, to (22 k.) *Bagnères-de-Bigorre* (Hotels : *de France* ; *de Paris* ; *Beauséjour* ; *de Londres*), celebrated for its hot springs from the time of the Romans. Without remarkable beauty, this is a pretty place.

‘L’aspect de la ville est charmant. Des grandes allées de vieux arbres la traversent en tous sens. Des jardinets fleurissent sur les terrasses. Des ruisseaux d’eau limpide accourent de toutes

<sup>1</sup> See J. L. Petit.

les places et de toutes les rues ; ils se croisent, s'enfoncent sous terre, reparaissent, et la ville est remplie de leurs murmures, de leur fraîcheur et de leur gaité. Cinquante fontaines fournissent à Bagnères une eau pure comme le cristal.'—*Taine*.

The chief feature of the town is a graceful octagonal xv. c. tower belonging to the destroyed *Church of the Jacobins*. *S. Vincent* has a nave and apse of xiv. c. and xv. c. On the S. of the nave is a renaissance porch added 1557, and supposed to have been given by Jeanne d'Albret, who took the waters here four years before that date, living in a house which still exists in the Rue du Vieux-Moulin. There are many pretty walks near Bagnères, especially that to *Médous* ( $2\frac{1}{2}$  k.) The church of *Asté* contains a curious ex-voto picture of 1653 from the convent of Médous, representing Bernard d'Aspe, intendant of the province of Bretagne; and all his family. At Asté also are the xv. c. ruins of the château of Corisande d'Audoins, wife of the Vicomte d'Asté and mistress of Henri IV. Longer excursions are the ascent of the *Monné* or *Mont-Né* ( $2\frac{1}{2}$  hrs.; guide unnecessary), of the *Mont Aigu* (9 hrs.), and of *La Pène de Lhéris* ( $2\frac{3}{4}$  hrs.) A drive may be taken by *Baudéan* (which has a feudal tower and a church with wooden vaulting) and *Campan*, named from its ancient inhabitants the Campani (with a xvi. c. church, also with wooden vaulting) to the *Auberge de Gripp* (16 k.). Of the excursion to the *Lac Bleu* or *Lhéou*, the first two hours (as far as Lesponne) may be accomplished by carriage ; there remain three hours of ascent on foot or horseback (guide unnecessary) to the lake, which is only worth visiting when the water is not drawn off in time of drought by a canal, which was completed in 1861.]

## CHAPTER X

IN THE CENTRAL PYRENEES—PAU, EAUX-BONNES,  
EAUX-CHAUDES, LUZ, BARÈGES, AND CAUTERETS.

THE line of railway to Pau branches off from that to Bayonne at Dax (ch. ii.), and goes through an uninteresting country, passing—

31 k. *Puyoo*.

[The line to (51 k.) Bayonne diverges W. by (17 k.) *Peyrehorade*, near which are the xv. c. ruins of the *Château d'Aspremont*. The road from Peyrehorade to Dax passes the remains of the Benedictine abbey of *Cagnotte*, founded ix. c.]

[A branch line from Puyoo leads to—

8 k. *Salies-du-Béarn* (Hotels: *du Cheval Blanc*; *de France*), with mineral waters popular from the xi. c.

15 k. *Escos*, with a church fortified by order of Catherine de Navarre.

20 k. *Autevielle*. Hence there is a branch line of 10 k. to *S. Palais* (Hotel: *de la Poste*), in Basque *Donapalena*, whence a road of 30 k. leads to *S. Jean-Pied-de-Port* (Hotel: *de France*) in Basque *Donajouna*, under the Port de Roncevaux, with a strong citadel.

[A railway is in progress from *S. Palais* to Oleron by *Navarrenx*, fortified by Henri d'Albret, who destroyed the earlier walls, only sparing the *Tour Herrère*, of xv. c.

24 k. *Sauveterre de Béarn*, whither artists will penetrate to

sketch the picturesque ruin of a bridge with a fortified tower in the middle of the Gave. There are also ruins of the *Château de Montréal*. The church is a romanesque building of XIII. c., with a richly-sculptured portal.

46 k. *Mauléon-Licharre*. A town which arose around the Château du Mauvais Lion, which still remains. The bridge over the Saison is picturesque. It was here that the Protestant bishop of Oleron tried to preach the doctrines of the Reformation in 1555, when the pulpit was cut away under him and he died of the fright he received. 13 k. from hence, near *Tardets*, on the road to Oleron, is the pilgrimage *Chapelle de la Madeleine*, of great local celebrity.]

On the r. bank of the Gave is the ruined *Château de Bellocq*, with six round towers and a square keep.

45 k. *Orthez* (Hotel: *à la Belle Hôtesse*). The ancient capital of Béarn, which had previously belonged to the Vicomtes d'Acqs (Dax). Gaston VI. (le Bon) united it to his domains. Gaston VII. built the Château de Moncade and fixed his residence there. Under Gaston Phoebus, the town had a brief splendour, but began to decline as soon as Pau became the favourite residence of the sovereign. In 1549 the first Marguerite de Valois, daughter of Charles d'Orléans, Duc d'Angoulême and wife first of the Duc d'Alençon and then of Henri d'Albret, king of Navarre (by whom she was grandmother of Henri IV.), died at Orthez, where she had been extolled for her poems as the 'dixième muse' and 'quatrième grâce,' and by François I. as 'La Marguerite des Marguerites.' During the Wars of Religion, Orthez recovered part of its ancient consequence, as Jeanne d'Albret founded a university there, in which Théodore Bèza was professor. The town continued obstinately Protestant till 1684, when Louis XIV. sent his intendant Foucault, who allowed the inhabitants twenty

days in which to conform. They did so in appearance, but there are still more Protestants in Orthez than in any other town of Béarn.

On Feb. 27, 1814, the Duke of Wellington gained a great battle at Orthez over Marshal Soult, in which ten thousand men were killed.



BRIDGE OF ORTHEZ.

The famous *Bridge of Orthez* strides from rock to rock in the Gave by four lofty unequal gothic arches, and is surmounted by a central gateway, which is terribly injured by a so-called restoration in 1873. Before that time it was one of the most picturesque artistic subjects in France. At the S.W. of the tower is the opening called *frinesto dous caperans*—‘la fenêtre des prêtres,’ through which the

Calvinists are said to have thrown into the Gave the priests who fell into their hands.

Only one tower remains of the *Château de Moncade*, built, 1242, by Gaston VII., and the scene of terrible crimes. It was here that Gaston Phoebus stabbed Pierre de Béarn (his brother or cousin), governor of Lourdes, who would not give that place up to him, with his own hand; here he was the murderer of his own son, falsely accused of wishing to poison him; and here Blanche of Navarre was poisoned by her sister and brother-in-law. Froissart has left a curious account of the customs under Gaston Phoebus during his visit to the castle in 1338:—

‘ Je avois été en moult de cours de rois, de ducs, de princes, de comtes, et de hautes dames, mais je n’en fus oncques en nulle qui mieux me plut ni qui fut sur le fait d’armes plus rejouie que celle du Comte de Foix étoit. . . . L’usage du Comte de Foix est tel ou étoit alors, et l’avoit toujours tenu d’enfance, que il se couchoit et levoit à haute none et soupait à mie nuit, et quand de sa chambre à mie nuit venoit pour souper en la salle, devant lui avoit douze torches allumées que douze varlets portoient, et icelles douze torches étoient tenues devant sa table qui donnoient grande clarté à la salle; laquelle salle étoit pleine de chevaliers et de écuyers, et toujours étoient à foison tables dressées pour souper qui vouloit souper.’

At the neighbouring village of *S. Boës* are a sulphuric spring and remains of a château destroyed XIII. c.

78 k. *Lescar*, the ancient *Beneharnum*, destroyed by the Normans in 841 and rebuilt under its present name in 980. Its bishop was President of the States of Béarn. The bishopric was suppressed 1790.

‘ This large church makes no show externally; as the same roof covers nave and aisles, and there is no tower, a small wooden

belfry marking the intersection of the transepts. Internally the church presents fine romanesque work of an early period. The roof of the nave is cylindrical, and that of the aisles consists of a series of transverse cylindrical vaults, their partitions resting upon a round arch. The four shafts, therefore, that surround each pier are of three different heights—the vaulting shaft of the nave being the highest; next, the shafts supporting the archivolts of the pier arches; and lower than these are the shafts sustaining the transverse arch on each side. The pier rests on a cylindrical base. The east end of the church is triapsal.—*J. L. Petit.*

85 k. *Pau* (Hotels: *Gassion; de France*—excellent; *Beauséjour; Grand; de l'Europe; de la Poste*). The ancient capital of Béarn, now the chief town of the Département des Basses-Pyrénées, is famous for its equable, still, soft climate, but is without any of the sunny charms which characterise the Riviera. It owes its principal attraction to its too often clouded but glorious view of the Pyrenean range, over which the Pic du Midi d'Ossau rises conspicuous. The town is supposed to derive its name from the *pau* or wooden palisade by which its earliest château was surrounded, probably in the x. c. In 1363 Gaston Phoebus, Comte de Foix, 'fit faire et édifier un moult bel chastel.' Gaston XI. in xv. c. turned this château into a palace, and planted the promenade called the Parc; and from this time the States of Béarn held their assemblies at Pau. Gaston was succeeded by his grandson François Phoebus, who became King of Navarre in 1479. His sister, Catherine de Foix, who succeeded him in 1483, married Jean d'Albret in the following year. They reigned happily till Jean was driven from his throne by Ferdinand the Catholic, in 1512. Henri d'Albret, son of Jean, was the companion of François I. in battle and captivity. He

recovered the territory of his father, and in 1527 he married Marguerite de Valois (the charming sister of François I.), who added the renaissance decorations of the château and created 'les plus beaux jardinages qui fussent pour lors en Europe.' Henceforth the Court of Henri and Marguerite became the intellectual centre of Southern Europe. Wisdom and Goodness were made welcome without distinction of Creed, and Calvin and Clement Marot both sought refuge at Pau. The only daughter of Henri, Jeanne, heiress of Béarn and Navarre, was educated by François I. at Plessis-lès-Tours and married by him, contrary to the will of her parents, to the Duke of Clèves, though three years after, when the Duke of Clèves made an alliance with Charles V., François himself obtained a dissolution of this marriage. In 1548 Jeanne d'Albret married a second time with Antoine de Bourbon, Duc de Vendôme, by whom, in 1553, she became the mother of Henri IV. The marriage of Antoine and Jeanne was unhappy, and his follies contributed to disgust her with the Catholic religion, which she publicly abjured after the death of her husband, from a wound received at the siege of Rouen. After this, with the aid of Elizabeth of England and the Prince de Condé, she was able to drive out the Catholic armies which invaded Béarn. Reprisals followed reprisals on both sides; and, unhappily for the reputation of Jeanne, her general, Montgomery, after promising their lives to the Catholic nobles of Béarn who had taken refuge in Orthez if they would capitulate, broke his word and delivered them up to her. Jeanne ordered them all to be beheaded as rebels in the château at Pau. She reigned from this time in peace, but with Calvinistic severity. In 1572 she

died at Paris, whither she had gone to marry her son Henri to the second Marguerite de Valois, sister of Charles IX.

When the famous Henri ascended to the crown of Navarre he was a prisoner in the Louvre, and compelled to abjure his religion to obtain his liberty. He was further induced to publish an edict re-establishing Catholicism throughout his dominions ; but the States of Béarn, meeting at Pau, refused to obey religious compulsion, and civil war recommenced, in which the Protestants successfully defended themselves against the Duc de Gramont, who headed an army against them. As soon as he was set free, the King of Navarre himself gladly rescinded the edict which had been forced from him. When he became King of France, Henri left the government of Béarn in the hands of his sister Catherine, and Pau remained a capital city till 1620. But the States-General of France continued to demand the union of Béarn and the Basse-Navarre with that country, clerical bigotry urged it, and in 1620 Louis XIII. replaced the Catholic bishops and clergy, re-established a Catholic government in Navarreux, the strongest place in the country, and finally forced upon the parliament of Pau the edict which re-united Béarn and Basse-Navarre to the French crown.

The *Château* of Pau (shown daily, except Monday, from 10 to 12 and 2 to 4) has been so much restored that it has lost all appearance of antiquity. It is flanked by six towers—*de Gaston Phoebus*, S.E. ; *de Montaiisset*, N.E. ; *Neuve*, E. ; *de Billères*, N.W., and the two *tours de Mazères*, W. A ruined tower above the Gave, below a little garden, is called *de la Monnaie*, because it was there that the Béarnese mint was established. The castle is approached by a bridge

across the moat, constructed by order of Louis XV. Of the apartments shown, the *Salle des États* is hung with some of the tapestries ordered by François I. for the Château de Madrid in the Bois de Boulogne. A statue of François I. is by *Francheville*. The initials of Henri IV. and Marguerite de Valois appear in the friezes of the great staircase. It was in the *Salle de Réception de Henri II.* that the Catholic nobles who had taken refuge, with their leader



PAU.

Terride, at Orthez, were massacred. There is little to observe in the other rooms, except magnificent Gobelins tapestries, till we reach the *Chambre de Henri IV.*, where that king was born, Dec. 13, 1553, containing a cradle made of the shell of a tortoise. It is said that Henri d'Albret promised his daughter Jeanne that he would encircle her neck twenty-five times with a gold chain, and show her his will, if she would sing during the pains of childbirth so as to prevent the child from crying. The

courageous woman, as the moment approached, sang aloud the hymn of Notre Dame du Bout-du-Pont, used by women who pray for happy delivery. Then Henri, filled with joy, put the chain upon her neck and the will into her hand, saying, 'See what is yours, my daughter ; but this is mine : ' and he took the new-born babe in his robe to his chamber, where he rubbed its little lips with garlic, the special pride of Gascony, and then placed a drop of wine in its mouth, and when the babe swallowed it with pleasure, exclaimed, 'Tu seras un vray Béarnois.' When Louis XVI. despatched the Duc de Guiche, a person of influence in the Pyrenean valleys, to establish order there in 1788, the Béarnais, both nobles and plebeians, went out to meet him, bearing the cradle of Henri IV. as a palladium, and demanding, by that *enseigne sacrée*, the fulfilment of the contract which the king had made with them as Seigneur de Béarn.

The churches and other buildings of Pau are of no interest (Bernadotte, afterwards Charles John XIV. of Sweden, was born at 6, Rue de Tran), but the *Place Royale*, decorated with a statue of Henri IV., by *Raggi*, looks out upon a mountain panorama of untiring beauty. Hence by the Boulevard du Midi, the Castle Garden, and the Basse Plante, one may reach the *Parc*, a charming wooded terrace, 1 k. in length.

Those who expect to find Pau in the Pyrénées are often greatly disappointed with the place. The real mountains are 26 miles distant, and one may often pass many weeks at Pau without once seeing them through the thick atmosphere. The vegetation also is that of the north—leafless trees and hedges of dry sticks in winter, which

suddenly burst into life with the first heats of spring. But when the weather is clear the mountain views make up for much, and there are some rather pleasant drives among the coteaux, the low wooded hills to the S. of Pau. Architects will visit Lescar (see above) and *Morlaas* (10 k. on the road to Maubourguet), which at one time was the capital of Béarn. Here the church of S. Foi, till recently



FROM THE PLACE ROYALE, PAU.

very picturesque, was consecrated in 1089 by Centulle IV. The ancient money of Béarn, celebrated through the south of France as *morlanes*, was all struck at Morlaas.

[A railway leads in 1 hr. 10 min. from Pau to *Oloron* (Hotel: *de la Poste*), situated on a hill beneath which the Gave d'Aspe and the Gave d'Ossau unite to form the Gave d'Oloron. This was the Catholic centre during the reign of Jeanne d'Albret. It is now a prosperous manufacturing town. Its only object of interest is

the *Church of S. Croix*, built, 1080, on the site of an earlier church burnt by the Normans. It was founded by Centulle IV., Vicomte de Béarn, and the Bishop Amatus, whose name is sculptured on a capital r. of the entrance. The last bay of the N. aisle is occupied by a portal of XIII. c. In the interior the sculptures of the capitals are curious. The huge altar of S. Croix in the N. transept is in the Spanish taste of XVII. c.

Separated from Oloron by the river, is *S. Marie*, of which the church, formerly the cathedral of Oloron, is of various dates from XI. c. to XV. c. The porch is a square tower pierced with gothic arches sustained by columns, with capitals decorated with asses and other animals (XII. c. and XIII. c.) Within is a romanesque portal of three arches, the larger of these enclosing two smaller arches. The sculptures of the tympanum represent Christ on the Cross; those on the upper archivolt the 24 Elders of the Apocalypse with the Spotless Lamb; those of the lower archivolt a head of a monster and the labours of the four seasons. The door is divided by a marble column sustaining a basket of palms and resting on a group of caryatids representing chained captives. Above the portal, are statues of armed men, and fragments of a high relief apparently later than the rest. The interior of the church consists of a short nave, an unfinished transept, and a XIV. c. choir with flying buttresses and radiating chapels.]

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It is 44 k. by road from Pau to the Eaux-Bonnes and Eaux-Chaudes. A railway goes as far as (39 k.) Laruns, where omnibuses meet the trains.

26 k. on the road is *Louvie-Juzon* (Hotel: *des Pyrénées*), where the gothic church (XV. c. and XVI. c.) has the only stone spire in Béarn.

Here is the entrance of the *Vallée d'Ossau*, 16 k. in length, watered by the Gave. This, like the Val d'Aspe, was in the middle-ages a kind of little republic, which only professed fealty to the Vicomte de Béarn after he had promised to respect all their privileges. The 'Ossaloises' still, as in old days, wear little hoods of scarlet cloth, lined with scarlet silk, beneath which a

round muslin cap lets long tresses of hair fall over the shoulders behind. They have also a black bodice ornamented with crimson silk or velvet in front, short black stuff petticoats edged with blue, and white stockings, without feet. The young men wear scarlet jackets, white waistcoats with large collars showing a plaited white shirt, short breeches of brown cloth, with brilliant silk cords for garters, white stockings like those of the women, and their shoes are often replaced by sandals, with black or scarlet bands crossed over the foot. Their hair, cropped close in front, floats over the neck, and is capped by a brown béret.

The railway passes—

20 k. *Buzy*, where the line to Oloron branches off.

26 k. *Arudy*, where the xv. c. church has a carved rétable and the tomb of a bishop.

28 k. *Izeste*, which has a cavern, often visited, in which a number of wooden and flint implements have been found.

32 k. *Bielle*, the ancient capital of Ossau. Its ancient archives are preserved in a coffer with three locks and three keys, which can only be opened with the consent of the three mayors of Bielle, Laruns, and Sainte-Colomme, in presence of the president of the council of the valley. The gothic *Church of S. Vivien* is built with fragments of a Roman building. Henri IV. is said to have vainly asked for many of its sculptures from the inhabitants of Bielle. Near the church are remains of an abbey founded, 1088, as a hospice for the pilgrims to S. James of Compostella : it was ruined by the Protestants in 1569. In the village are houses of xv. c. and xvi. c. There are numerous cromlechs and stone circles in the hills above Bielle.

39 k. *Laruns* (Hotel : *des Touristes*). The neighbouring church of *Béost* is romanesque, of xii. c., partly altered in

xv. c. and xvi. c. Beyond Laruns, the road divides. The branch on the l. leads to—

44 k. *Les Eaux-Bonnes* (Hotels : *des Princes ; de France ; de la Paix ; Bernis ; Richelieu*), a pretty, but modern and unpicturesque place at the entrance of the narrow gorge of the Sourde or Soude, which, afterwards formed into a canal, waters the little *Jardin Anglais* or *Darralde*. The box, which abounds on the hillsides, varies the colour of the verdure very advantageously. There is no especial beauty in the immediate surroundings of Eaux-Bonnes, but many excursions may be made from it, including—

1. The *Lakes Anglas* and *Uzious* (a long day's excursion ; guide necessary).
2. The ascent of the *Pic de Goupey*, whence there is a good view (4 hrs. ascent, 3 hrs. descent ; a guide).
3. Ascent of the *Pic de Gabizos* (a long and fatiguing day ; guide and provisions)—a very fine view.
4. Ascent of the *Pic de S. Mont* (5 hrs. ascent, 4 hrs. descent ; guide unnecessary).
5. Ascent of the *Pic de Ger* (9 hrs. going and returning ; guide, 20 fr.), an exceedingly fine view.
6. Ascent of the *Pic Moullé de Jaout* (6 hrs. ; guide).

None of these excursions are likely to be undertaken by an Englishman, unless he is spending a whole season at the Eaux-Bonnes, nor, in a land where there is so much else to be seen, would they, in any other case, be worth his while.

Taking the road to the r. after leaving Laruns, we may ascend by a steep road, formed in 1779 by the Intendant d'Étigny (the great benefactor of the district), above the narrow *Hourat*, or gulf through which the Gave forces itself between the rocks ; or we may take an easier road made in 1849 to—

44 k. (from Pau) *Les Eaux-Chaudes* (Hotels : *Baudot ;*

*de France ; d'Angleterre*—prices vary according to the season ; omnibus to Eaux-Bonnes, 1 fr. 10 c.), in the narrow gorge of the Gave, which became celebrated for its medicinal waters under the kings of Navarre. The place has little attraction for healthy tourists, except from its neighbourhood to *Gabas* (13 k. by the carriage road), where the grand and beautiful views of the *Pic du Midi* (2,885 mèt.) are amongst the most beautiful of the Pyrénées. Perhaps the finest view is that from the saw-mills of *Bious Artigues*, 1½ hr. S. of Gabas, ascending from thence the narrow wooded valley of the Gave de Bious.

‘ Comme si un voile fût subitement tombé, la masse entière du pic du Midi s’offre à nous à la fois . . . C’est une de ces scènes de la jeunesse de la terre, telle que l’imagination aime à se la représenter, où la grâce s’unit à la fraîcheur, où le grandiose des formes n’exclut point l’agrément des détails, et où la suavité s’allie partout avec la hardiesse. . . . Une vaste pelouse, partout ondoyant et du vert le plus frais, que nuancent des fleurs alpines, s’étend en demi-cercle sur l’autre rive du Gave, qui, maintenant ruisseau paisible, roule ses eaux pures sur un lit de roche bordé de gazon. Quelques bouquets d’arbres rompent l’uniformité de cette prairie alpestre et varient ses aspects, tandis qu’une zone de hêtres séculaires la ceint de toutes parts. Les flancs redressés de la montagne se revêtent ensuite d’une forêt de sapins de plus en plus éclaircie, jusqu’à des mamelons isolés, que ces enfants des monts couronnent de leurs noires pyramides. Enfin, pardessus ce sombre amphithéâtre s’élance, fier et majestueux dans sa nudité, le cône entier du Pic. Ce colosse de granit, le dernier de la chaîne, divisé en deux parties, paraît d’autant plus imposant qu’il est isolé des cimes voisines.’—*De Chausenque*.

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There is a railway from Pau to Tarbes *viâ* Lourdes, continued from Lourdes into the mountains as far as Pierrefitte. This route passes—

17 k. *Coarraze-Nay*, with a fortified church and a modern château on the site of that in which Henri IV. was brought up. Of the old château, described by Froissart, a single tower remains near the railway. On its portal is the Spanish inscription, *Lo que ha de ser no puede faltar*: 'Right cannot fail.' On the other side of the Gave is *Igon*, with a church of romanesque choir and gothic nave. The manufacturing town of *Nay*, with a xv. c. church, has (on the S. of its Place de l'Hôtel de Ville) a renaissance house with three galleries supported by doric, ionic, and corinthian columns, known as the *Maison Carrée*, or *Maison de Jeanne de Navarre*.

22 k. *Montaut-Bétharram*. On the other side of the Gave is *Lestelle* (good hotel), whence a road, lined with relic-booths in fine weather, leads to the xvii. c. seminary and pilgrimage church of *Bétharram*, now deserted by its votaries for Lourdes. Behind rises a *Calvary*, with chapels erected by Gaston IV. in memory of his expedition to the Holy Land, as he fancied a resemblance between the hill of Bétharram and the Calvary of Jerusalem. Here a bridge, of a single arch overhung with ivy, has been often painted.

3 k. S. of Bétharram is one of the finest caverns in the Pyrénées.

28 k. *S. Pé* (S. Pierre), called Geyres till 1032, when Sauche-Guillaume, Duc de Gascogne, founded a monastery here in honour of S. Peter, to commemorate his victory over the Norman pirates. In 1569 the monastery and its church were burnt by the Protestants under Montgomery. Only the apses, the end of the S. aisle, and a S.W. tower, remain of the latter. In the church is preserved 'La clef de S. Pierre,' supposed to be a specific against hydrophobia, and much venerated.

39 k. *Lourdes* (Hotels : *des Pyrénées*—excellent ; *de France* ; *de la Poste* ; *de la Paix* ; *des Princes* ; *de la Grotte*), situated where a valley opens towards snow mountains, with a (modernised) castle standing nobly on a rock. It was, however, only a small village before a girl named Bernadette Soubirous related (in 1858) that the Virgin had appeared to her ; and it may be quoted as a striking evidence of the



BETHARRAM.

power of the Catholic religion in France, that the voice of a child spoke then, and since that time 100,000 persons have annually answered. Within six months of the girl's supposed vision, 150,000 persons had visited the cave where she narrated that it had taken place, and since her vision has been declared authentic by the bishop of Tarbes, the multitude of pilgrims has been such as to involve the making of a railway, the building of innumerable restaurants

and hotels, and the erection of whole streets of shops for the sale of rosaries and religious ornaments.

In 1876 thirty-five archbishops and bishops, presided over by the Archbishop of Paris and the Apostolic Nuncio, gave their seal to the story of Bernadette by assisting at the



LOURDES.

dedication of the magnificent basilica (style of XIII. c.) which was erected over the cave. This was only a short time before Bernadette, who had become a nun, died in a convent in the N. of France. The many chapels and corridors below the church are lined with votive offerings, generals leaving their orders at the shrine, brides their wreaths, etc. The upper church is also entirely covered with

ex-votos, the first chapel on the l. recording the eighteen appearances of the Virgin, and the singular words which Bernadette described her to have spoken—‘Go to the fountain, eat of the grass beside it, pray for mankind, tell



BERNADETTE.

the priests to build me a chapel; I am the Immaculate Conception’!

Walks lead down from the upper church through shrubberies to the *Grotto* beneath, facing the river. Here the rock is already covered with the crutches of cured

cripples. On one side is the famous fountain, on the other a pulpit from which a priest directs the devotions of the pilgrims.

Apart from the religious excitement which has made Lourdes one of the most prosperous towns in the south of France, it is a picturesque and beautiful place : its castle stands grandly, and its old church, with a lofty choir and low nave, is attractive. The Hôtel des Pyrénées is a most



PILGRIMAGE CHURCH, LOURDES.

comfortable centre for artists. To the N.W. of the town is the little *Lake of Lourdes*. Excursions may be made to the *Pic d Allan* ( $2\frac{1}{2}$  hrs. ascent, 2 hrs. descent) and the *Vallée de Ferrières* (7 hrs.)

[The railway from Lourdes to Tarbes (see ch. ix.), which has a view of snow mountains all the way, passes by (49 k. from Pau) *Ossun*, where the men wear white bérets and crimson sashes. Just beyond this the great brick xiv. c. church of *Ibos* is seen on the l. The square tower in its W. front served as a fortress to the

Protestants in the religious wars. The nave, of three bays, has side chapels, and is lighted by two ranges of little round-headed windows. The apse is lighted by seven beautiful windows, and is of the same width as the nave and its chapels, and nearly equal to the tower in height.]

After leaving Lourdes, the railway to Pierrefitte enters the *Vallée de Lavedan*.



CHURCH OF LOURDES.

45 k. (from Pau) *Lugagnan*. On the l. is seen the village of *Gers*, then *Geu*, overlooked by the ruined château *Gelos*. On the r. are *Agos*, and a square tower near the Gave built by Centulle III., Comte de Bigorre.

51 k. *Bôo-Silhen*. The railway crosses the Gave close to its junction with the *Bergons*, which has watered the wooded valley of *Estrem de Salles*, containing three

villages, of which *Salles* has a xv. c. and *Sère-Argelès* a xii. c. tower, with a church of the same date. The line now enters the richly wooded valley of Argelès.

54 k. *Argelès-Vieuzac* (Hotel: *de France*—most comfortable), a charming and picturesque village in a beautiful situation, one of the best resting-places in the Pyrénées, abounding in pleasant walks, especially that through the hilly forest to *S. Savin*. Here the saint, who was son of a count of Barcelona, and nephew of a count of Poitiers, made a hermitage for himself amongst the Roman ruins of the *Palatium Aemilianum*. On the site of his cell, Charlemagne built a monastery, where the famous paladin Roland, to reward the hospitality which he received from the monks, slew their enemies, the wicked giants Alabastre and Passamont, forcing their brother Morgan to receive baptism. The abbey was burnt by the Normans in 843, but re-established in 945 by Raymond I., Comte de Bigorre, who endowed it with the vale of Cauterets. The valley or ‘paschal’ of *S. Savin* was a federal republic under the guidance of the abbot. The heads of houses or ‘voisins,’ as well women as men, had a voice in its council, and history tells us that a ‘voisine’ called Gualhardine de Fréchou opposed her single veto to the unanimous decision of all the ‘voisins.’

The village of *S. Savin* is very quaint and picturesque, its houses resting on heavy wooden pillars forming arcades. The rude church, pierced with rare windows like a fortress, has a single nave of three bays, with deep transepts and three apses of the xi. c. or early xii. c. At the cross is an octagonal tower of xiv. c., forming a lanthorn internally, and sustained by the remains of a cupola and by

ribs of XII. c. In the interior is stall-work of xv. c. Two large xv. c. pictures tell the story of S. Savin, with a description in patois, and above the altar rises a tabernacle <sup>1</sup> (xv. c.) over the tomb of S. Savin, a sarcophagus adorned with arcades, probably earlier than XI. c. At the end of the S. transept is the sacristy, which joins the chapter-house, of XII. c.



S. SAVIN.

A little S. of S. Savin, is the rock-built chapel of *Piétad*. A little further, in the direction of Pierrefitte, is the *Château of Miramont*, and, by the wayside, a monument erected to that poet in 1867.

On the E. of the valley of Argelès is the *Château de Beaucens*, which was the residence of the Vicomtes de

<sup>1</sup> The tabernacle did not originally belong to the tomb, and was probably used for the exposure of the Sacrament.

Lavedan. The situation is picturesque. The buildings are chiefly of XIV. c. and XVI. c. with a dungeon of XII. c.

[A pleasant drive may be taken from Argelès to (12 k.) *Arrens*, on the way to (42 k.) *Eaux-Bonnes*, a pretty village in the *Val d'Azun*, where a little hill is crowned by the *Chapelle de Poey-la-Houn*, in which a fountain has its source.]

70 k. *Pierrefitte-Nestalas*. The village of Pierrefitte is



VALE OF ARGELES.

1 k. N.E. (Hotels : *de France*—at the railway ; *de la Poste ; des Pyrénées*). The church, with its fortified tower and old lych-gate with steps, is very picturesque.

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An omnibus for Luz meets the trains at Pierrefitte and occupies  $1\frac{1}{4}$  hr. (3 fr. 30 c. ; 2 fr. 75 c. Carriages, 15 fr.).

We ascend a magnificent gorge, where the green waters of the Gave foam at a great depth between precipices, amid which the road has been skilfully engineered.

‘Cette gorge est la partie la plus austère et la plus caractérisée des Pyrénées.’—*George Sand*.

Passing near *Sazos* (romanesque church with wood tribunes of xvi. c.) and *Sassis* (church xii. c.), we enter the



CHÂTEAU DE BEAUCENS.

basin of Luz near *Sère*, where the church has a romanesque portal, and a Roman relief let into its S. wall.

82 k. (from Pau, 12 k. from Pierrefitte) is *Luz* (Hotels : *de l'Univers ; des Pyrénées*). The Templars' church has the appearance of a fortress, with battlemented and loopholed outer walls, and a chevet between towers, of which one

(N.) is battlemented and pierced with loopholes. The two principal entrances are both on N.; one, at the end of the nave (xii. c.), has the symbols of the Evangelists in its tympanum. There is also a low door by which alone the accursed *cagots* were permitted to pass.

On the first floor of the N. tower, reached by an external



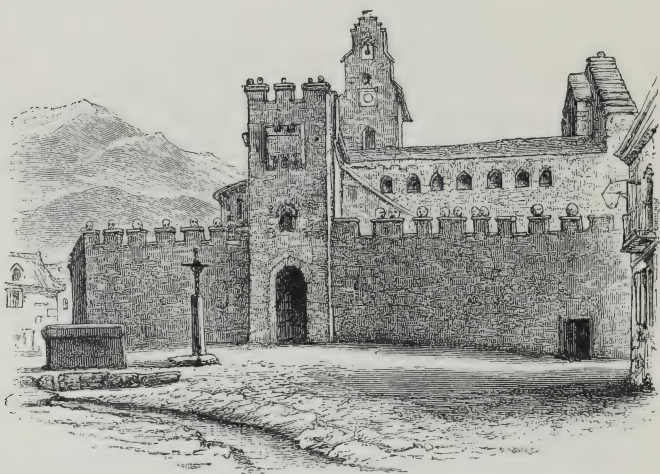
PIERREFITTE.

staircase, four xvi. c. guns may still be seen in place, as they were prepared to fire upon the Huguenots, and other weapons are suspended to the walls. A little *Museum* contains the xiii. c. tomb of a child in grey marble.

The hill above the town bears the ruined *Château de S. Marie*, built by the English at the end of xiv. c. On a hill at the S. of the valley the *Chapelle de Solferino* replaces

the hermitage of S. Pierre. The last hermit (xviii. c.) is buried in the rock at the end of the platform.

1 k. from Luz is *S. Sauveur* (Hotels: *du Parc*; *de France*; *des Princes de Paris*; *des Bains*), a picturesquely situated village, above the gorge of the Gave, which is here crossed by the single arch of the *Pont Napoléon* (1860).



TEMPLARS' CHURCH, LUZ.

The principal excursion from Luz and S. Sauveur is that to Gavarnie (carriage, 12 fr. to 20 fr.; horse, 6 fr.; guide—wholly unnecessary, 6 fr.) Reaching the bridge of S. Sauveur, we turn l. without crossing, and ascend the r. bank of the Gave. The ravine is very wild and striking. We come in sight of the Brèche de Roland, the cleft in the mountains which Roland, in pursuit of the Moors, is said to have hewn with his sword Durandel, before reaching—

12 k. *Gèdre* (Hotel : *des Voyageurs*), with an insignificant 'grotte.' From hence mountaineers ascend the *Pic Méné* or *du Piméné* (ascent,  $4\frac{1}{2}$  hrs.)

Behind *Gèdre* opens the *Val d'Héas*, with a village situated in a granite chaos formed by a landslip of 1650, and the cruciform and domed *Chapelle de Notre Dame d'Héas*. Legend asserts that this chapel was built by three masons, whom three goats, followed by three kids, came every day to nourish with their milk. At the end of three months, when the building was nearly finished, the masons resolved to kill and roast one of the kids. But the goats, who were really fairies, divined their intentions, and never reappeared, so that the masons were obliged to descend to the valley, to avoid starvation. On Aug. 15 and Sept. 8 there are great pilgrimages hither. An excursion may be made ( $2\frac{1}{2}$  hrs.) from Héas to the *Cirque de Troumouse*—a strange natural mountain amphitheatre. Another excursion from Héas is that to the *Pic de la Munia* (9 hrs. ; guide—20 fr.—necessary). A mountain path leads in 3 hrs. from Héas to Gavarnie, and another ( $8\frac{1}{4}$  hrs.) by the *Val d'Estaubé* and its 'cirque.'

Leaving *Gèdre*, the carriage road ascends by zigzags to the foot of the *Coumélie* to *le Chaos*.

'Là, au bout d'un quart d'heure, les arbres disparaissent, puis les genévriers et les buis ; on ne voit plus le Gave, tous les bruits cessent. C'est la solitude morte et peuplée de débris.

'Cent pas plus loin, l'aspect de la vallée devient formidable. Des troupeaux de mammoths et de mastodontes de pierre gisent accroupis sur le versant oriental, échelonnés et amoncelés dans toute la pente. Ces croupes colossales reluisent d'une fauve couleur ferrugineuse ; les plus énormes boivent au bas de l'eau de fleuve. Ils semblent chauffer au soleil leur peau bronzée, et dormir, renversés, étalés sur le flanc, couchés dans toutes les attitudes, tous gigantesques et effrayants. Leurs pattes difformes sont reployées, leurs corps demi enfoncés dans la terre ; leurs dos monstrueux s'appuient les uns sur les autres.'—*Taine*, '*Voyage aux Eaux*.'

Through a valley increasingly sterile and gloomy, we reach—

19 k. *Gavarnie*—1,109 mèt. (Hotel: *des Voyageurs*. Horse, 3 fr.; ass, 2 fr.; guide, 2 fr. to the Cirque). We take the l. route beyond the church (founded by the Templers), and follow at first the l. bank of the Gave, which is crossed in 10 min., to ascend the r. bank to the little inn (tolerable) at the entrance of—

24 k. *Le Cirque de Gavarnie*, a vast circle of dark precipices, surmounted by eternal snows and threaded by little waterfalls, the largest of which is called the *Cascade de Gavarnie*, falling from the glaciers above. The impression which the Cirque makes upon visitors always varies according to the season and the light in which it is visited.

‘La gloire de ces montagnes est l’admirable cirque de Gavarnie. D’un côté, les parois qui l’entourent sont presque perpendiculaires, et s’élèvent d’un subit élan à 1,700 mètres; de l’autre, elles forment des étages en retrait aux gradins inégaux. Lors de la fonte des neiges, une cascade de 422 mètres, origine du grand gave béarnais, plonge en un seul jet des glaciers dans les éboulis du cirque; moins puissant à toute autre saison, elle se rompt dans sa chute sur une saillie de rocher, et ne déploie son voile transparent qu’au voisinage immédiat des parois. À côté de la grande cascade, d’autres filets d’eau s’élancent des roches ou glissent de corniche en corniche; en hiver, elles ornent tout le pourtour de l’amphithéâtre comme d’une immense colonnade de marbre blanc.’—*Élisée Reclus*.

The difficult ascent of the *Brèche de Roland*, 2,804 mèt. (7 hrs.; guide necessary), is often made from Gavarnie, and various other difficult and fatiguing ascents are undertaken from thence by hardy mountaineers, including that of *Mont Perdu* (the Maladetta), for which two days are required.

Spain is entered by the *Port de Gavarnie*, 2 hrs. distant, one of the most frequented routes of the Hautes-Pyrénées.

‘Ici finit la France. Le port de Gavarnie que vous voyez là-haut, ce passage tempestueux, où, comme ils disent, le fils n’attend pas le père ; c’est la porte d’Espagne. Une immense poésie historique plane sur cette limite des deux mondes, où vous pourriez voir à votre choix, si le regard était assez perçant, Toulouse ou Saragosse. Cette embrasure de trois cents pieds dans les montagnes, Roland l’ouvrit en deux coups de sa durandel. C’est le symbole du combat éternel de la France et de l’Espagne, qui n’est autre que celui de l’Europe et de l’Afrique. Roland périt, mais la France a vaincu.’—*Michelet*, ‘*Hist. de France*.’

An ugly ascent through a dreary valley leads from Luz to—

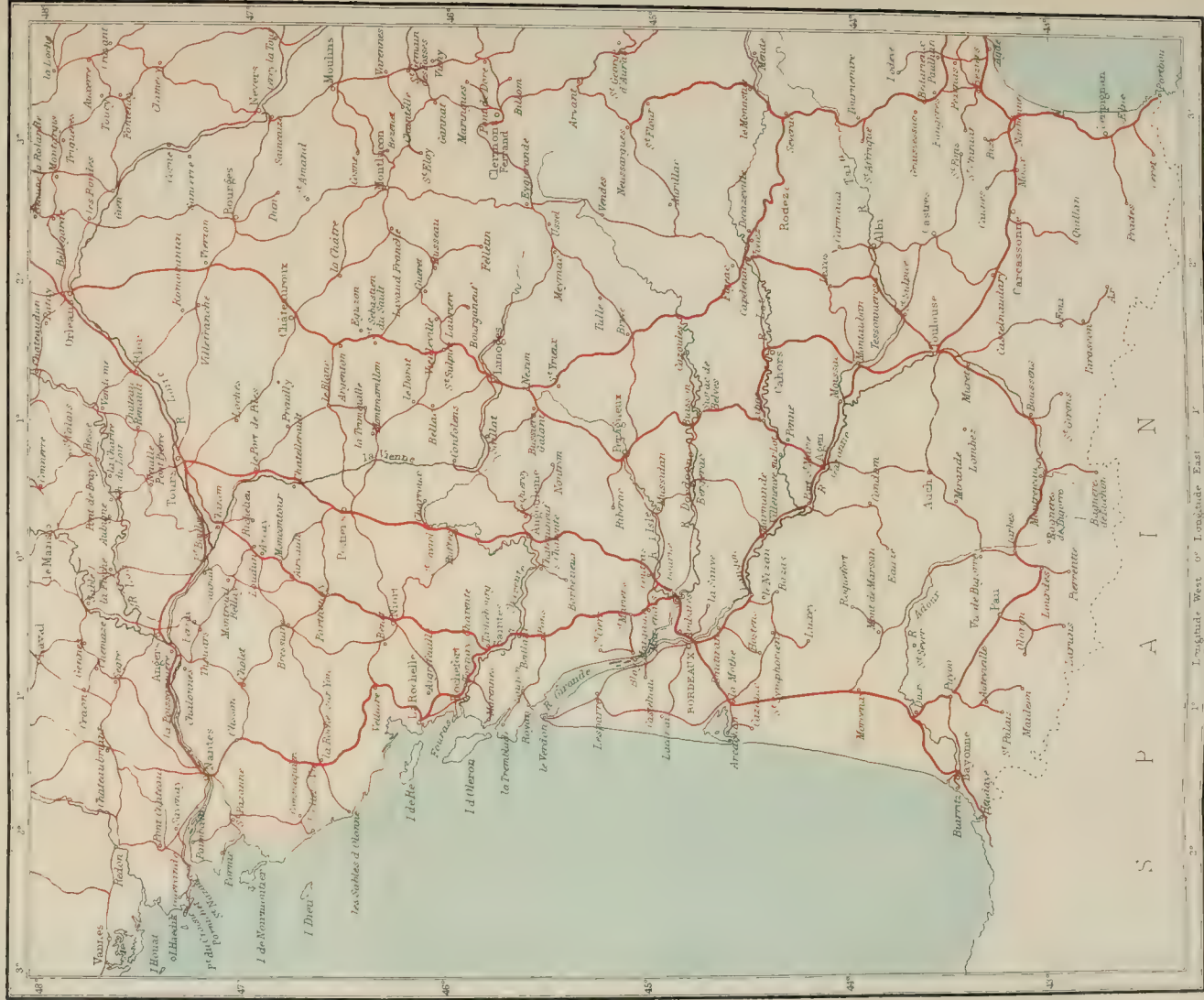
6 k. *Barèges* (Hotels : *Richelieu ; de l’Europe ; de France ; des Pyrénées*), a dismal, ugly place, with baths much frequented for the cure of rheumatic and skin affections. A number of pics may be ascended from hence, including the *Pic du Midi de Bigorre* (3½ hrs. ; guide, 5 fr. ; horse, 5 fr.), whence there is a magnificent view.

An omnibus for Cauterets meets all the trains at Pierrefitte, and makes the ascent in two hours (2 fr. 50 c. ; carriages, 15 to 20 fr.) The road ascends by well-contrived zigzags till it reaches—

10 k. *Cauterets* (Hotels : *Continental ; de France ; d’Angleterre ; des Promenades ; du Parc ; de la Paix ; des Bains*, etc.), celebrated as a bathing-place since Queen Marguerite, with her court of savants and troubadours, used to resort thither in the xv. c. It is a modern over-built place, in a fine posi-

tion, but only interesting to tourists as a resting place for the excursion to the Pont d'Espagne and Lac de Gaube (horse, 6 fr. ; ass, 5 fr. ; guide—unnecessary—6 fr.) An ascent of an hour through the forest leads to the fine *Cascade de Cérisey* ;  $3\frac{1}{4}$  hrs. beyond which is the *Pont d'Espagne*, a log-bridge over the Gave de Marcadau, in a beautiful situation. Hence, leaving the bridge to the r., and turning to the l. by the path which follows the l. bank of the Gave de Gaube, the traveller, after another half-hour's ascent, reaches the exceedingly picturesque and beautiful mountain tarn called the *Lac de Gaube*, surrounded by bare mountains—on the E., the *Monts Labassa* and *Meya* ; on the W., the *Pics de Gaube* ; in front, the vast *Vignemale*, with its glacier. On a rock near the little inn is a monument to the memory of Mr. and Mrs. Pattison, drowned here a month after their marriage. The lake should be seen early or late ; to see it only at midday is injustice to its beauty, which is very real.

Many other excursions may be made from Cauterets, but they are less worth while than this easy one. They include : 1. The Lakes of *Estom* and *Estom Soubiran* ( $5\frac{1}{2}$  hrs. going,  $4\frac{1}{2}$  hrs. returning ; guide, 12 fr.) 2. The ascent of *Le Monné* (4 hrs. ascent,  $2\frac{1}{2}$  hrs. descent ; guide, 10 fr.) 3. Ascent of *Le Cabaliros* (4 hrs. ascent, 2 hrs. descent ; guide, 10 fr. ; horse, 6 fr. ; ass, 5 fr.) 4. Ascent of the *Pic d'Ardiden* (whole day ; guide, 10 fr.) 5. The *Lac Bleui* or *d'Illéou* (4 hrs. going and returning ; guide, 8 fr. ; horse, 6 fr. ; ass, 5 fr.) 6. The Baths of Panticosa (in Spain) by the Pont d'Espagne (guide to the frontier, 10 fr.)



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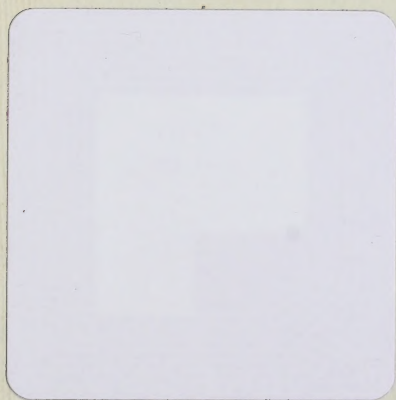
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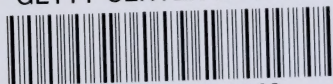


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